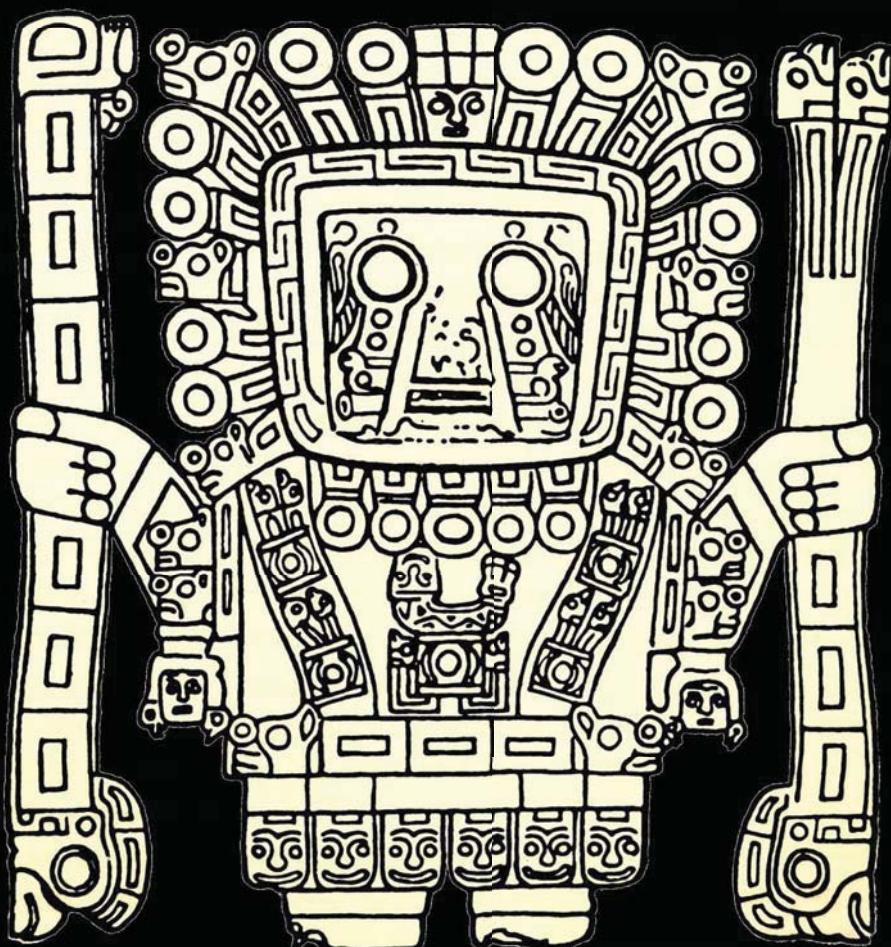


HYPERBOREAN SYMBOLISM



Christian Cortes

PRAXIS BOOKS



Index

Dextrorotatory and Levorotatory

1-4

Hyperborean Vision of Lovecraft's Cosmogony

5-28

Kali and Medusa

29-31

Alchemy and the Serpentine Elixir

32-35

Kaula Tantra: The Wet Way

36-39

Lovecraft and his Reptile Legacy

40-45

Luciferian Draconic Siddhas

46-51

Metaphysics of Hunger & Metaphysics of Madness

52-66

Mythological Review and Going Beyond Cultural Tapasigns Regarding the Serpent

67-73

Profound Insights into the Hyperborean Wisdom

74-80

Supposed Dualism in the Hyperborean Wisdom

83-85

The Lizard Men

86-87

The Luciferian Black Flame and the Serpent!

88-94

The Stone and the Serpent

95-106

The Hyperborean Reptilian State

107-109

The Secret of the Serpent in Ancient Egypt

110-115

The Seven Plus One Initiatory Ways of Liberation

116-128

The Snake Lady

129-133

The Three Gorgons and their Mystery

134-139

Clarifying Misconceptions of some Viryas, regarding the Serpent!

140-146

Dracula and the Secret of the Vampire

147-186

Initiatory Approach to the Gorgon Myth

187-197

The Hyperborean Mystery of the Pyramids

198-202

The Hyperborean Reptilian State

203-218

The Ear and the Acoustic Reverberation of the Snake

219-223

The Power from the Hyperborean Wisdom

224-227

The Secret of the Lagrgal Order

228-231

The Secret of the Vampire

239-240

The Serpentine Secret of Shiva Lucifer

241-242

Dextrorotatory and Levorotatory

By Christian C.

The Vril , the runic power of the Hyperborean spirit, can be expressed in two movements, according to the will of each Siddha. In one case it is the dextrotrophic movement, and in another case the levrotrophic movement.

The undeployed Vril, in potential form, is represented by the oblique Swastika, while the dextrorotatory and levorotatory Swastika represent these two movements respectively,

The Vril with respect to the Virya has been defined as "pure possibility", since the Self is a reflex manifestation of the infinite Self, but if indeed the infinite Self is attained in the Selbst, the Vril is no longer merely "pure possibility", but "pure act".

In the world of spirit, beyond the Origin, the movement of the Vril in one direction or another is a function of the interaction of the Siddha and his Lady consort, a mystical consummation between Him and Her, or God and Goddess.
the Goddess.

Every reality conceived or projected by the Siddha is reflected in It, and manifested.

Moreover, in this demiurgic world, the infamous plan was conceived, to propel and accelerate the entelechial (dextrorotatory) movement of the entities, using foreign Vril, of other Siddhas. Which caused The Siddhas, sensing what was coming, the approach of the Siddhas to this world, to see what the demiurge was up to (even before their division into two groups).

This "stolen" Vril has been capitalised by the Demiurge, using the volitional force of the Self (expressed in its movement in the labyrinthine Labrelax) in its disorientated search for Her, to accelerate the entelechy of the soul subject running in the Elix channel.

Thus the strategy of the Hyperborean Siddhas, in awakening and orienting the fettered spirits (Strategy O of the Siddhas), generates a movement of the levorotatory Vril, as opposed to the demiurgic dextrorotatory Vril. The aim is not to propitiate entelechy, but the opposite, to go back in the opposite direction back to the Origin.

So far we have a dextrorotatory demiurgic movement, which seeks, by projecting the uncreated into the created, to emphasise the "beauty" aspect thus aroused.

And in strategic opposition to this process, the Luciferian levogyrical movement, which seeks to liberate or rescue the uncreated from the created, affirming the uncreated beauty outside and beyond matter.

It should be noted that in the case of the traitor Siddhas, they have not been "reversed", and yet they keep their Vril. and yet they retain their Vril, which is another mystery.

Up to this point, the luciferic levorotatory movement and the demiurgic dextrorotatory movement have been pointed out...

However, a more elaborate categorisation allows us to appreciate that in different contexts, both the levorotatory and the dextrorotatory can be used by the Demiurge, and by the Hyperborean Siddhas and Viryas.

It has already been mentioned that the entelechial process, projected in time into the entelechial future (from Pasu to Manu) is a dextrorotatory movement, but this dextrorotatory process has its expression during the Kalpa of cosmic manifestation, and when the dissolution of the Pralaya comes, all this is withdrawn into the demiurge, who absorbs and phagocytizes his own emanated and unfolded substance. When the dissolution of the Pralaya comes, all this is withdrawn into the demiurge, who absorbs by phagocytising his own emanated and unfolded substance. And in this withdrawal, the movement is necessarily levogothic, for it is opposed to the previous entelechial dextrorotatory of the flow of transcendent time. It is, however, a demiurgic levorotatory movement, leading not to the Origin, but to the Pralaya or devastation at the end of the Maha Kalpa.

It should also be noted that in the dextrorotatory entelechial process, during the manifestation of the Sephiroth, the Qliphot are generated by contrast as a shadow effect, which would be the reverse of the Sephiroth.

Sephiroth. The Qliphot would thus be a, let us call it the "left side" of the demiurge, but even so, and because it is justly a demiurgic expression, it is also part of the great illusion of this world.

As the opposite reflection of the Sephiroth that unfold in the dextrorotatory process, the Qliphot here maintain a levorotatory (yet demiurgic) sense.

When the demiurge is referred to as Jehovah Satan, the distinction is made here that the aspect "Jehovah" rules the Sephiroth, and the Satan aspect of the same entity rules the Qliphot.

Thus it turns out that many occultists attempt to go to transcendence or liberation through the Qliphot, finding in most cases the trap of being phagocytised by that dark side of the demiurge.

Nevertheless, the dark realm of the Qliphot forms a kind of "unconscious" of the demiurge, for not being the visible aspect of luminous cosmic manifestation, his logos is not consciously projected there.

So it may in a certain instance be strategic to approach, infiltrate or attack the demiurge from the Qliphot, and this would be one of the reasons why the Dark Lady Lilith is said to have her abode there as well.

That is to say, in the hyperborean vision, Lilith is there infiltrating enemy territory.

Similarly, the Norse Yggdrassil also has a dark counterpart, the Heldrassil tree, (In Norse myth, Hela is the Goddess of Death), and according to some deep exploration into the record of this Mythos, Wotan hung for 9 days from the Yggdrassil, and 9 nine nights from the Heldrassil.

In any case, the knowledge of the serpent from the symbol of the origin, encompasses both the field luminous or sephirotic, as well as the dark or qliphotic, and even more, the luciferic which is beyond both trees (sephirotic/qliphotic), and with which the triad cusp of the tree of the Sephiroth is resigned. (Kether-Hokmah and Binah), and the triad of the tree of death of the Qliphot (Thaumiel, Satariel and Gaghiel).

In the middle of this qliphotic tree, there is the Qlipha known as Thagirion, which is the counterpart of the Qlipha.

dark aspect of the "sun" aspect of Tipheret on the tree of life. Thagirion thus becomes a kind of "black sun", as an archetypal imitation of the uncreated black sun.

Tipheret is the demipurgic beauty aspect, which generates the fascinosum that traps the Virya in the archetypal arguments, causing him to affirm them as real. And Tipheret is the sign of power conferred by the demiurge on the traitor Siddhas, operating between the earth and the sun, in the so-called Kalachakra key.

But by mastering this aspect of Thagirion, the "shadow of Tipheret", by resigning it to the sign of Origin, the Tipheret aspect (its luminous counterpart in the Sephiroth) is also resigned, by taking away the power of the treacherous Siddhas, weakening the kalachakra, with the consequent liberation of the captive spirits. This is exactly equivalent to "taking the Shambhalic heaven by storm".

This is because the black sun neutralises the white/golden sun of Shamballah, plus the attack on the demiurge in this case proceeded from his dark side, since his attention is not focused there, and it is thus more strategic to go from the tree of death.

But then the daemonic forces that emerge from the tree of terror must also resign themselves.

After having resigned Tipheret with the sign of origin, Daath, the abyss (the Sphere common to both trees) can be crossed, whereby the demiurge is at a strategic disadvantage, and the Virya or Siddha, like Lucifer who is both in death and beyond death, with weapons in hand (runes) can completely destabilise the higher demiurgic triad (Kether, Hokmah and Binah).

Returning to the analysis of the dextrorotatory and levorotatory, also from the hyperborean side it is possible to confront both aspects, since the strategies of the awakened Siddhas and Viryas, inserted in the

axiological context of the superstructure, within cultural facts, or as emergence of autonomous cultural facts controlled and governed by the Siddhas, denote therein an expression of the Vril dextrorotatory, projected in time.

On the other hand, the song of A-mort of the Siddhas seeks to awaken and orientate the Viryas, to effect a retrojection of the Minne towards the Origin, in a clearly levorotatory movement.

Thus, a distinction must be made between the dextrorotatory and the levorotatory, both demiurgic and hyperborean.

And from the hyperborean Luciferian perspective, it can be seen how the symbol of the black sun is made up of 3 levorotatory or sinistratory swastikas.

Hyperborean Vision of Lovecraft's Cosmogony

By Christian C.

Howard Phillips Lovecraft mentions throughout his literary work different extradimensional and alien entities, with different characteristics, such as the Old Ones, the Primeval Ones, the Deep Ones, etc.

Although often confused by the inexperienced or unfamiliar reader with Lovecraft's work, the examples mentioned remain distinct categories.

A good guide book in this respect is "In the Mountains of Darkness", where Lovecraft mentions those beings from outer space who inhabited the Earth in ancient times.

The so-called "Ones" (sometimes translated as Ancients, Primordia, or Elders) are said to have arrived on Earth in the period officially known as the Neoproterozoic.

They are also sometimes referred to as "Elder things", similarly translated as "the Primordiales".

Its physiognomy resembles a cylindrical shape, with a head seen from above like a *s t a r f i s h*, with an eye on each extension.

They are said to have 5 cerebral bulbs, as well as 4 tentacles at their base, which they use for prolongation, and other prolongations in the middle, which are used as arms.

They also possess alas, and their habitat corresponds to the amphibious way of life, reproducing by bipartition, with the ability to decompose matter and feed themselves, although they have a preference for meat.

The Ancient/Primordia are said to have genetically engineered another class of servant beings, the Shoggoth, who assisted in the building of numerous cities, of which it is said that only the ruins of one of them are currently standing in Antarctica.

Shoggoth are said to have the appearance of a shapeless, protoplastic, bubble-shaped mass with eyes and maw, continually appearing and disappearing.

In time, the Shoggoth turned against the Ancients, who were also attacked by other races from outside, such as The Great Ones (not to be confused with the Ancients mentioned above).

Prominent among the Primeval Ones is Cthulhu and his offspring, known as "the half-elven of Cthulhu", a being of gigantic appearance similar to the pope, with draconic features.

Among the primeval ones, Lovecraft mentions throughout his work in different stories, about 7 principals: Azathoth, Yog-Sothoth, Shub Niggurath, Nyarlathotep, Cthulhu, Yig , and Dagon.

Some scholars and occultists have proposed correspondences of these extra-dimensional beings with Sumerian gods.

In addition to the rebellion of the Shoggoth, and the attack and confrontation with the Primeval Ones, the Ancients also had to face the Mi-Go race, known by their physiognomy as "the fungi of Yuggoth" (being a cross between fungus and animal), with Yuggoth being identified as Pluton, and also the race of Yith, or Yithians.

It is worth noting that the monstrous appearance of the Primeval Ones is notoriously different from that of the Ancient Ones with their star-shaped heads.

In the case of the Primeval Ones, their appearance is of a monstrous and inhuman type.

Notwithstanding the noted difference between the two groups, the term "Ancient" is very ambiguous, so we also have a mention by Lovecraft in his short story "The Dunwich Horror" of Yog-Sothoth and his alleges as "Ancients" or "Elders", depending on the translation, being again the English term "Old Ones".

Except in the case cited above, in other stories Lovecraft refers to these entities as "The Great Old Ones", which has been translated as "Primeval Ones", thus distinguishing them from the Antarctic Old Ones already mentioned.

Lovecraft sometimes uses this appellation of "Primeval Ones" or "The great old ones" also for other alien and strange beings, such as the Mi-Go, or the inhabitants of K'nian.

Nor should they be confused with the Deep Ones, hybrids of human and fish, or a class of "fish men", as they appear in "The Shadow over Innsmouth".

A term used by Lovecraft that has been misinterpreted, depending on the different translations, is "Elder Gods".

Translated in textual form it would be "Dioses mayores", but it has also been variously translated as "Antiguos", "Los otros Dioses" (not to be confused with a Lovecraft story with this title), and strangely enough in Spanish, as "Arquetípicos".

The confusion does not end here, but August Derleth, who belonged to the "Lovecraft circle", distorted the concepts somewhat, stating that these "Elder Gods" or "Elder Ones" were good Gods, as opposed to the Great Gods (Great old Ones) and categorising them as malevolent.

This scheme, more sympathetic to the Western Judeo-Christian mentality, in a literary analogy that evokes the struggle of "angels and demons", never appears in Lovecraft's work, as the Primordial beyond the morally known categories in this world of good and evil.

Nyarlatothep being the emissary of the Primeval Ones, and principally of Yog Sothoth, it can be seen that he maintained a certain dissonance with respect to Nodens, "Elder God", mentioned by Lovecraft as "Great Lord of the Abyss".

These Elder Gods, or "Elder Gods", among whom Nodens is mentioned, protected the ruling Gods of the "dreamlands", Gods known as "Great Gods".

Moreover, the fact or mention that there were some greater Gods, and they were not part of the group of Nyarlatothep, led Derleth to develop the idea that these Gods were to be opposed to the Primeval ones, and under this dualist view, one was good and the other bad.

Added to this is the aforementioned Spanish translation of the "Elder Gods" as Archetypal Gods, something Lovecraft never mentioned!

The deviations do not end there, but Derleth then also elaborated the concept of the The "elementary primordials", where the primordials were each associated with an element of nature. E.g. Cthulhu, water; Cthugha, fire; Ithaqua, air, etc.

Later, and years later, in the game The Call of Cthulhu, the Outer Gods appear, marking a difference with certain major Primeval Gods (namely Azathoth, Yog-Sothoth, Shub Niggurath, and Nyarlatothep), with respect to other Primeval Gods, such as Cthulhu, or Yig for example.

The concept of "Outer Gods" may have been derived from a reinterpretation of the Lovecraft's "The Other Gods", a story in which the wise Barzai pretends to spy on the Great Gods, or earthly gods, because of which he is punished by "the other gods", also called "the outer gods of hell". also called "the Gods of the external hells", from which the appellation of external Gods was derived, associating them with Azathoth, Yog-Sothoth, Shub Niggurath, and Nyarlatothep, beyond the known world, hence they are called "the outer gods".

These outer Gods are not to be confused with the outer beings mentioned by Lovecraft in "The Whisperer in the Dark", where the term refers to beings called Mi-Go, who have actually interacted with the human race.

Whereas, according to the aforementioned classification of external Gods, their sole vision produces the locura or
(With the possible exception of Nyarathotep as an emissary, who has expressed himself in the world through various avatars).

As can be seen, there is, in the original English language, a variety of similar terms that Lovecraft uses (Old Ones, Great Old Ones, Deep Ones, Great Ones, Elder Ones, Outer ones), but referring to different entities, races and beings from other worlds.

While August Derleth, as well as Donald Wandrei, made a major contribution after the Lovecraft's growth in the dissemination of his writings, through the Arkham House publishing house, is also a fact that they turned the hitherto lovecraftian approach on its head, reinterpreting and expounding his cosmogony in a way that does not fit Lovecraft's writing and exposition.

This dualism was eventually attenuated by Derleth himself some time later, as he ended up ascribing a "beneficent" status to some of the Primeval Ones in his own tales.

Nevertheless, this vision of good and evil in relation to humanity on the part of the Primeval Ones was never expounded or developed by Lovecraft.

Similarly, the capture or imprisonment of the Primeval Ones under certain magical signs was attributed by Derleth, and others such as Lyn Carter, to the "Archetypes", a question and concept also not expounded by Lovecraft.

The discrepancy of opinion on this point has led some to consider that it was the Ancients who imprisoned the Primigenes (due to some kind of unexplained fault), while others have considered that the Primigenes sympathetically "sleep, for in due course awaken again, and continue the cosmic batalla.

We do not know to what extent writers like Derleth, Carter or Wandrei acted out of innovation. own, intending to make their respective contributions to the "Cthulhu Myths", or there was perhaps Some synarchic interest and interference, to distort and degrade lovecraftian mythology and cosmogony,

that could eventually reveal dangerous metaphysical truths, as well as the Viryas' orientation to the Origin.

Particularly if we consider the reptilic realce that Lovecraft gives us in some of his stories.

It must also be understood that Cthulhu is the Demiurge.

simply, as Cthulhu is not a creator God, nor does he have any complete power over this world.

The Court of First Instance, having in fact been sealed, until such time as it is re-released.

These attributes are not consistent with the Demiurge, who is said to be the creator of this world, and over whom he possesses omnipotence.

If one were to refer to a creator in lovecraftian cosmogony, Azathoth may be said to be the origin of all that exists in this world, but he is not entirely clear or precise.

This is the issue that arises when comparing cosmogonies, mythologies, and different currents, for although equivalent concepts appear, there are never exact equivalences.

This is because these different mythologies have been systematised in different cultures from varying degrees of blood impurity, which has enabled them to reflect truths in their myths.

(i.e. his approach to the archetypal demiurgic archetypes, extracting some partial truth in terms of the Gods and Myths that

These archetypes connote).

And of course (and here there is an important point) much less ability to grasp the reality of Gods from outside this world. The approach of the lost Virya is in such a sense always horizontal in the Present Extensive.

Thus, the irruption of Gods from beyond this world is received and codified in the myths of the culture under archetypal parameters, thus obtaining a conceptual shadow of the real thing.

Thus we have Azathoth in the Mythos as "The Blind God" who has fallen asleep in relation to the rest of the world.

Moreover, considering Azathoth as a dark God, who carries the dark essence of the "black Sol", he generates irruption and chaos in the world, in opposition to demiurgic forces.

In fact, and technically speaking, given their opposition to the world from the dark primordial chaos, some occultists have considered it precisely in Gnostic terms, as an "Anti-Demiurge", and in that sense it would be "the origin of everything" from a deeper consideration, in terms of its infinity and chaotic expansion, which is diffused and superimposed everywhere from the chaos, in which it wants to make the world succumb and disappear.

His "blind" condition would therefore be nothing but a cryptic metaphor, in that he "does not look at this world by putting meaning into the entities", but maintains the hostility of the essence.

In "The Whisperer in the Dark" Lovecraft refers to Azathoth as a "horrifying nuclear chaos that exists throughout outer space".

Lin Carter, continuing Derleth's misrepresentations, ascribes to the so-called modern day "Archetypes" are the origin of life, even claiming that it was they who created Azathoth and Ubbo Sathia, which would have given rise to everything else, a clear and distinctly demiurgic concept, since these "Archetypes" are placed as the ultimate source of everything.

In any case, if we go back to Lovecraft himself, in his work "On the Mountains of la locura", he comments on "Ancients who came down from the stars and created life on earth by mischief or by mistake".

This may allude to two groups of Ancients, who came to a world that had already been created (Earth), and then evidently some of them experimented with certain life forms, with some ambiguity remaining as to whether it was by play or error.

After the confrontation and war with other aforementioned races, the Old Ones or Primordia disappear from the scene...

Both the appearance of the Primordia and the Primordial Ones may seem shocking and even disreputable to many people. This is precisely because in some cases their physiognomy does not conform to the demiurgic aesthetic canons of this world.

If we consider the "sea star"-like appearance of the Ancients/Primordia on their heads, and that this star traditionally had 5 points (or in some cases more), as well as their 5 brain vessels, and that this number has been linked to Venus' eastern orbit, and if we add to this that the Ancients had as one of their abodes the plateau of Venus, and that the Ancients had as one of their abodes the plateau of Venus, and that this number has been linked to the eastward orbit of Venus, and if we add to this that the Ancients had as one of their dwellings the Antarctic plateau, then there are some clues as to who the Ancients referred to by Lovecraft were.

Consider also the warrior spirit of these Ancients, as evidenced by the wars they waged with other races, and also the architectural art in which they discarded!

In *The Shadow over Innsmouth*, Lovecraft provides an additional detail, which completes the clarification of the question

:

"In certain places they left small stones like talismans with a sign engraved on them, one of those that are now called swastikas. They must have been symbols of the Primordia."

The Venusian sign, its dwelling in Antarctica, and the symbol of the swastika, leave little or no doubt that it is referring to the Hyperborean Siddhas.

Siddhas which, as we already know, are then divided into two opposing groups.

Then, Lovecraft, as already mentioned, deals with a very wide variety of races, civilizations missing persons, beings from other worlds, extra-dimensional entities, the Deep Ones, etc.

We are not, of course, implying that all these categories are of hyperborean origin, but there are signs of some of them that they are.

Then we also have the race of the Primordial Ones, who sometimes even clash with each other.

It is worth noting that around the Primordial Ones there have also arisen various tales, some of which are related to practices and rituals that are not in accordance with the Hyperborean Gnosis.

In other cases, some of the rituals of these obscure tales can be interpreted as an impetuous way of transgressing the conventionally established system of 'worldly dwellings', penetrating the abysmal mysteries through the Necronomicon.

And likewise, sages appear in various histories, who have sought wisdom through esoteric procedures and initiatory systems. All of which is valid, considering the variety in the type of Viryas, and that according to this, there are seven plus one ways of liberation.

In addition to these complex questions, which deserve to be addressed and decided in each kingdom according to the Minne itself, the animosity of the primordial ones towards this world stands out.

Hence we can also consider this race as having (at least in some cases) a certain strategic orientation. If not initially when they first came into this world in confrontation with the Ancients, then perhaps later.

Considering certainly the suffering and pain that prevails in this world, it is understandable that the Primordial Ones' purpose is to bring everything to destruction, to return to primordial chaos.

Although the question of the Ancient Ones and the Primeval Ones is not entirely clear (and again, it is suggested to approach each case and story from the Minne itself), within the complex lovecraftian cosmogony it is valid at a certain point to consider as a reference of orientation that humanity (the Viryas

The "average") possess the blood of the Old Ones, maintaining a de facto alliance or blood pact, and the opposition of certain Elder Gods or "Elder Gods" is maintained.

Thus, in Simon's Necronomicon, in a paraphrase of the mythical Babylonian text Enuma Elish, we find the following illustratively:

"And was not man created from the blood of Kingu, Commander of the Hordes of the Ancient Ones?

Does man not possess in his spirit the half-lla of rebellion against the Elder Gods?

The blood of man is the blood of vengeance.

And the blood of man is the spirit of vengeance.

And the power of man is the power of the Ancients.

And this is the Alliance".

Lovecraft, on the other hand, in some of his stories, explicitly mentions Atlantis and Hyperborea.

Two key stories where Lovecraft mentions the Hyperborean civilisation are "On the Mountains of the Fury", and "The Shadow Out of Time".

In "The Shadow Out of Time", he mentions a Primordial, Tsathoggua, who possesses a terrible And Lovecraft mentions that the Tasthoggua legends were known to the Hyperboreans.

In fact, Clark Ashton Smith, who also belonged to Lovecraft's circle, wrote several stories related to Hyperborea, and his "Book of Hyperborea", or the most recent new one, was published.

edition of Ashton Smith's "Hyperborea Cycle", "Hyperborea and other lost worlds", published by Vaidemar Gótica.

Hyperborean Vision of Lovecraft's Cosmogony - Part Two - PUBLISHED 27

FEBRUARY 2024 BY ADMINISTRATOR

By Christian C.

Lovecraft's mention of the "Elder Ones" has undoubtedly been the gateway through which writers who have gone on to develop "The Cthulhu Myths" have fallen into misrepresentations of concepts that Lovecraft never mentioned.

In addition to the aforementioned diversity of "Great Old Ones" and "Elder Ones" systematised by August Derleth, successive editions and translations have created further confusion in translating "Elder Ones" into "Great Old Ones".

indistinctly as Old Gods, Ancient Gods, The Other Gods, and the more distorted Spanish translation: Archetypicals, something which in English, with the duality systematised by Derleth was already unintended, but then translated as "Archetypal Gods", he left the egg of his synarchical mark!

Indeed, these post-Lovecraft writers conceive of these archetypal Gods as the most powerful, and the origin of everything, including the Primeval Ones.

The confusion that this issue generated was then highlighted in various exposés and versions contributed by various authors and writers, trying to locate and position the so-called "archetypal gods" in one way or another.

Some even go so far as to confuse them with the Ancients (Old Ones), precisely because, strictly speaking, the Ancients were the first to arrive in this world in lovecraftian cosmogony.

Considering specifically the case of the Ancients or Primordiales, we find indications of the context in which they arrived in this world in the excellent account "In the mountains of the locura".

An important side note to this story is that Lovecraft sets the scene in relation to archaeologists who make an astonishing discovery of the remains of those ancestral races in Antarctica.

Considering that the archaeological characters were not at all familiarised with this ancient primordial setting, we must take into account the claves here and there that Lovecraft provides throughout the story, more is not to be expected of course, given that the characters were not initiated.

The Hyperboreans, a composite reconstruction according to the Hyperborean Wisdom, but hints.

Therefore, in the analyses and conclusions of these archaeologists, the approach to a historical fact is anticipated, where the pre-eminent cultural premises condition the elaboration of history as such.

Thus we have on the one hand characters that Lovecraft presents as sleeping Viryas, the archaeologists who know nothing of what they are discovering, being stunned by the enquiries, and therefore their approach to the discoveries is always from an Extensive Present, or horizontal and frontier vision.

While Lovecraft himself, as an awakened Virya, holds the perspective of IHPC (Hyperborean Initiation in the Present Understanding).

With this principle in mind, Lovecraft, as an initiate and awakened Virya, refers, under the literary cloak, to deep and ancient truths already forgotten, in a somewhat veiled or hidden form.

The passage previously mentioned in question from the story "In the mountains of the locura", concerning the descent of the Ancients into this world, is the following:

"There could no longer be any doubt about the nature of the beings who had built this monstrous dead city and who had lived in it millions of years ago, when man's ancestors were archaic and primitive mammals and when giant dinosaurs roamed the tropical steppes of Europe and Asia".

Note the coexistence of this class of proto-human mammals with dinosaurs, which is consistent with the record of the controversial Ica stones, rejected of course by synarchic anthropology.

These ancestors of man, who were "archaic and primitive mammals" are evidently an allusion to the Pasu, and indeed, Lovecraft mentions that the Primordia Ilegan a world already formed, in which a faction of them (the traitor Siddhas) continue to make their own contributions:

"They were undoubtedly the ones who created and excavated that life and the modes on which were based the perfidious primordial myths that are fearfully hinted at in the Pnakotic Manuscripts and in the Necronomicon. They were the Primordia who had come down from the stars when the earth was young - the beings whose substance had modelled a strange evolution and whose powers were greater than those which had been known to them. ever existed on this planet".

It is mentioned here that some ancients "created and esclavised" a certain form of life, which gives a hint of the genetic change operated by the treacherous Siddhas, a situation that allowed, as we know, the mutation of the Pasu into Virya, with the extraterrestrial genetic contribution.

Lovecraft also gives glimpses of two groups of these Ancients or Primordiales, when he refers to one group remaining in the marine realm, in the depths, while another group wandered ashore.

At the same time, as we know, in the modification of the demiurgic design of the Pasu, through the interception and modulation of the demiurgic solar logos between the sol and the Earth, by means of the system known as Kalachakra, these Siddhas produced a destabilisation in the conditions. The result was the manifestation of new archetypal matrices, with previously unknown forms of biological life.

Lovecraft's story continues in this regard:

"There was no external help for personal movement, for the Primordia, on land, in the air and in the water, seemed to possess the ability to move at enormous speed. The loads, however, were dragging draft beasts: shogoths under water and a curious variety of primitive vertebrates in the later years of terrestrial existence.

These vertebrates, as well as countless other forms of life - animal and vegetal, marine, terrestrial and They were the product of undirected evolution of living cells created by the Primordia, but whose development was outside the radius of their attention. They had been allowed to develop freely because they had not caused the dominant beings any conflict. The evoluted forms that proved inconvenient were mechanically exterminated. "

After the confrontation with various cosmic races already mentioned in the first part, the Ancients disappear from the visible scene, retreating either into the deep sea, or into some abode beneath the terrestrial world, which harks back to the intraterrestrial Agartha abode of the Siddhas.

On the other hand, the confrontation of the Ancients with the Primitives cannot be regarded as demiurgic, since in the case of the Primitives the hostility to the world is seen as such, to such an extent that their liberation under the magical signs in which they were born, and later on, that the Primitives were not only the first ones, but also the first ones in which they were born. emergency, it would virtually wipe out the world as we know it.

Such a destructive predisposition would be an interference to the Demiurge, since it would be hindering the evolutionary development of the entity up to the Maha-Praaya.

The reason for the imprisonment of the Primeval Ones remains unclear, and so different post-Lovecraft authors put forward different theories, some of which add to the confusion.

This is how it is distortedly said that the Primeval Ones were originally integrated into the major or "archetypal" Gods (Lin Carter's theory), and that after a rebellion led by Yog Sothoth and Ubho Sathia, stealing some hidden knowledge tablets, they would have separated, leaving the Earth in new space-time coordinates.

From then on, a war would have been unleashed between these major ("archetypal") Gods and the Primeval Ones, who were eventually captured and killed.

Lovecraft's mention of tales of various kinds around the Primeval Ones in an attempt to liberate them, has also contributed to the error of catalogising them as demiurgic.

However, the fact that a quantum of *Ia* is formed around a primeval is no reason to mistake the primeval itself as demiurgic.

The example of *Ka'i* and *Shiva* in India, hyperborean divinities, around whom all manner of tales have been formed, many of them far removed from the ancestral hyperborean truths, will suffice.

Strictly speaking, with the exception of the *Kauai* tradition, practically all other currents and sects of *shaivas* and *shaktas*, to a greater or lesser degree, maintain some strategic confusion.

On the other hand, the expansion in the world of the Primeval Ones, does not in any way conform to the development of the entity in accordance with the *Manus'* rational design, being in fact that in such a conception
demiurgic, man is the centre of creation.

Whereas for the primordial ones, man is something insignificant and without any value.

According to another theory, these elder/archetypal Gods were born when the Primeval Ones were asleep, and after arriving in this world and discovering them, they rushed in horror to save them.

This antagonism, which is seen as a product of horror, on the part of the "archetypical" towards the The Primordial Ones also indicate that the Primordial Ones were not in tune with the archetypal demiurgic plan.

A third theory suggests that the Primeval Ones sympathetically "hibernate" or "sleep", and in due course, with the corresponding astronomical alignment, re-emerge.

However, here too, the Primordial race is being subordinated to astronomical, and consequently archetypal-demiurgic, considerations.

The most plausible view is that the Primeval Ones were in fact imprisoned by the Ancient ones, in accordance with a certain war strategy, to take advantage of the ancestral fury and horror that these monstrous beings will unleash when they are unleashed, sweeping away everything in opposition to the demiurgic world.

It should again be noted that Lovecraft did not specify much in these categories, which were later developed, as he sympathetically used the terms "Old ones" to refer to the Primordia of Antarctica, and "Great old ones" to refer to a variety of races and beings of immense power.

However, it is noticeable, for example, that given the ambiguity of these terms, at least once in "The Dunwich Horror" Lovecraft uses the term "Old Ones" or "Ancients" in allusion to Yog-Sothoth and his followers, who are considered by the general as Great Ones.

And similarly his story "In the Mountains of the Ice" also features a mention of "Great Ones" in relation to the Ancient Ones of Antarctica, all of which suggests that Lovecraft was indicating, in a somewhat veiled way, some link or kind of alliance between those Ancient/Primordiales and some Primordiales.

Agreement that may have been reached after numerous battles between the two sides.

Nor is the origin of these Primeval Ones clear, but their essence as a monstrous chaotic force. There are those who whisper under their breath, as if it were an old secret, that the Prim Primordials come from other unimaginable worlds, being prior to the Demiurge of this world itself, or more precisely, prior to the demiurgic scenario set up here.

In any case, this question does not find its reason in this world, but in the primordial chaos, in the demiurgic world.

Given the intrinsically warlike essence of these beings, both Ancient and Primeval, and in opposition to this world, we can glimpse that in the manner of an "lila" or game/passtime of Gods, a feud arose between certain groups, going back outside and beyond the present universe.

Such a possibility is analogous to that outlined in the Fundamentals of Hyperborean Wisdom by Nimrod of Rosario, when he mentions the following:

"...the Hyperborean Spirits, whose nature is hostile to the material order of the Demiurge, entered the Universe through a cosmic door known in the Mysteries as the 'Gate of Venus'.

Why did they do it? It's part of the Mystery, but some have assumed that they came from losing a cosmic war in other unimaginable universes... "

At the same time, it must be considered that in the variety of cosmic and hyper-dimensional races mentioned by Lovecraft, some are indeed demiurgic and archetypal, while others have been infiltrated into the world of the Demiurge, having in some cases entered this universe through dimensional gaps, with certain specific objectives, such as fighting other races, creating chaos in this world, strategically leading other lost races towards liberation, or using them in accordance with their planning, etc.

The race known as "the fungi of Yuggoth" or Mi-Go (who are said to have been at war with both the Primeval and Ancient Ones) are sometimes referred to as having lost track or memory of their own history and origin... which is not without significance...

This is important, for an unwary Virya could get lost in the mysterious "Dreamlands", with all their variety of strange beings, or even in the underwater abode of the Deep Ones, if not properly oriented.

It is the Minne itself, according to the purity of blood and the degree of strategic orientation, that allows the Virya to decide on a case-by-case basis.

Specifically in the cases of Yog Sothoth and Azathoth, as well as Nyarlatothe, they have become, not as other powerful alien races or beings within this world, but beyond time and space. From Azathoth is said to dwell in the centre of the infinite chaos....

Thus, it would not be appropriate to consider them as one of many cosmic races, but rather extra-cosmic, or extra-universe.

This extra-universe status of these beings or Gods has led them to be considered separately by post-Lovecraft authors as "external Gods".

It is important to highlight the relevancy of these Gods (Azathoth, Yog-Sothoth...) beyond the known and unknown world, as they are above all manifestations of other races and beings (including the other Primeval Ones).

Azathoth is directly linked to "Infinite Chaos", which refers out of this world.

Azathoth is not a defined being or entity like other gods in lovecraftian cosmogony. Given his attributes, he is at the centre of infinite chaos, from where he radiates or drives the force of primordial chaos.

Its very name etymologically hints at the "Azoth" or secret component of alchemy, which is necessary to operate the transmutation.

It is said to be the "most monstrous chaos beyond the space of the world", which refers to that which Esoterically it is regarded as the source of chaos, as opposed to the archetypal of this world. That is, the Black Sol!

His very epithet of "antithesis of creation" is in line with this sense, being also rightly called from the synarchical point of view "Histan of demons", or "Histan of chaos".

It is, in fact, the engine of chaos, which must be understood as the force emanation that opposes the archetypal order.

With all that has been said about Azathoth, the Shambhai and synarchic hatred, which has manifested itself in the derogatory appellations of "idiot God", or unintelligent, is to be expected.

Of course, under the demiurgic and archetypal limitant parameters, "intelligence" is conceived only in archetypal terms, being in fact one of the aspects of the One. Hence, it is it is inconceivable to the demiurgic and shambhalaic archons for something to be "outside" this demiurgic intelligence, calling it "idiotic".

In the same way "the blind God", since "he does not look into the world", and as he is black, the source of infinite dark radiation, he can never manifest in his essence and radiation the demiurgic light, which has been interpreted shambachically and synarchically as "he does not see the light of the One", or what is the same, "blind".

The "tentacles" with which it surrounds itself, with which it can destroy everything, are a figuration of the rays of the black soy.

Likewise, the caricaturing of him as "gnawing, moaning and drooling, from the centre of the void", in allusion to his expansion of the dark branch, the source of the Vril.

He is also sometimes depicted as possessing innumerable eyes and jaws, which is a figuration of his immense reach, and the infinite devouring force of all creation.

It is said in the myth that he has surrounded himself with a court of flaitful musicians, who keep him asleep with their music.

The Gnostic truth behind this mythical figuration is the charismatic chant of the Siddhas accompanying Lucifer, which resounds in the blood of the Viryas.

It has become outside the reality of the world, at the same time as it radiates its infinity there, from the mystical dream in which it has become.

Its awakening would bring about the destruction of the world.

In his first version of the initiatory novel, entitled "The strange adventure of Dr. Arturo Siegnagel", Nimrod de Rosario comments in a brief introduction: "You will seek help from our Serpent God Christ-Lucifer. But he sleeps to awaken at the end of the Kali Yuga...".

Transposing this hyperborean conception to the myth of Azathoth, already conceptualised as "sol black" (Lucifer's own expression), its sleeping condition in the present instance is also equivalent.

One of those closest to Azathoth is Yog-Sothoth, of whom it is said in "The Dunwich Horror":

"Yog-Sothoth knows the door. Yog-Sothoth is the door.

Yog-Sothoth is the 2ndSave and the keeper of the gate. Past, present and future are all one in Yog-Sothoth.

He knows where the Great Old Ones entered in the past, and where they will break in again.
"

Cthulhu, who has also fallen asleep, also appears among the Primordial Ones.

Precisely about Cthulhu it is said: "That which can lie eternally is not dead, and with the passing of strange aeons, even death can die".

This awakening or resurgence of Cthulhu, according to the phrase quoted, has been connected with the idea of to "overcome the imposition of death", in other words, to achieve immortality.

From the limited human consideration, proper to the lost Viryas, the condition of Cthulhu in his sleeping state is regarded as death. But, strictly speaking, this is only in a figurative sense. In any case, Cthulhu dwells in death, being immortal.

From that consideration one can understand the ancient legend that says Ph'nglui mglw'nafh Cthulhu R'lyeh wgah'nagl fhtagn , which means "In his abode of R'lyeh, the dead Cthulhu waits dreaming".

So it can be seen between the lines, that the return of Cthulhu would in fact be the opposite of the captivity of the cycle of life and death that governs the Demiurge and his Archons.

Also very significant is the reference in the story "The Mountain", where it is said that in the caverns of an underground dwelling, Cthulhu and Yig were portrayed looking at each other.

And the fact is that, from the Hyperborean Wisdom, the context alusive to the serpent and the pope, refers precisely to the Origin. Hence the prominent place given to them by Lovecraft.

Cthulhu also represents in each Virya a hidden power submerged in the depths, which must be released, R'lyeh, the abode of Cthulhu, being the collective unconscious, where the primordial power is hidden behind a whole archetypal framework. That is to say, the power of the reptilian brain, or Archycephalus!

It is interesting that according to the Hyperborean Wisdom, the constellation of the pole will rule the East during the final bath, from the southern hemisphere (Antarctica, the settlement as Lovecraft refers to the Ancients).

Nimrod de Rosario mentions in Fundamentals of Hyperborean Wisdom, in the article "Myth and Sacred Symbolism", the fish God, or Dagon, a God who is also mentioned in cosmogony. Lovecraftian.

Dagon, in the exposition given by Nimrod of Rosario, is mentioned in connection with an archetypal sacred symbol.

On the other hand, we are also told elsewhere in Nimrod's work that the fish represents the Pasu and its evolutionary history.

What is noteworthy in this respect is that in the lovecraftian myth, Dagon (the archetypal sacred symbol) has been subordinated to Cthulhu, who represents the primordial ancient power.

It is sometimes suggested, in the context of the so-called Deep Ones, or strange fish-men hybrids, that they have as their Gods a triad of Cthulhu, Hydra and Dagon. What is certain is that Cthulhu holds supremacy, which in hyperboreal-gnostic terms indicates that the

The monadic Pasu is subordinated and dominated by a power, also of the depths like the fish, but proper to the spirit.

Thus, with regard to the Deep Ones, a twofold condition can be discerned. On the one hand, the archetypal setting of the fish-man, but on the other hand, Lovecraft gives hints of the actual scope of the name itself.

"Deep", indicating that by plunging into abysmal depths, it is possible for them to achieve liberation.

Thus, in "The Shadow over Innsmouth" it is said: "...we shall plunge into the black abysses to the Cyclopean Y'hanthie, the Cyclopean of my columns. And there, in the company of the Deep Ones, we shall live forever in a world of wonder and glory".

Let us consider in Gnostic terms the initiatory question of "plunging into the blackness of the abyss", in order to arrive at the abode of "the mil pillars", also figurative of "the men of stone".

And just as there is a charismatic link between a Siddha and a certain group of Viryas, so we have the figure of Cthulhu, around whom the Profound Ones are charismatically linked, just like a body with its tentacles!

In the case of Nyarlathotep, as a messenger of Azathoth, and assuming various masks or avatars for his manifestation in this world, his significant epithet of "the creeping chaos" must be highlighted, which precisely links the primordial chaos with the reptile.

And both in the case of Yog-Sothoth ("the gate", "the llave", and "the keeper of the gate"), and in the case of Yog-Sothoth ("the gate", "the llave", and "the keeper of the gate"), and Nyarlathotep (messenger of Azathoth), we understand that both are referred to as representing the door to the Occult Gnosis.

Then there is the case of Shub Niggurath, "the black goat of the forests, of the ten my offspring", which refers in its Gnostic meaning to the ancestral aspect of sexuality, so closely linked to the goat, that it must be resigned and transcended.

The black goat is said to possess both male and female organs, which precisely encompasses gender in general, and its name, "Niggurath" refers in Latin to Niger or Nigrum, i.e. black, thus "the black goat".

As in the case of Azathoth, from which the "Azoth" of alchemy is derived in an etymological and encrypted form, so here we have both the alchemical phase of Nigredo and the darkness that every Virya must pass through.

And according to the myths of Shub Niggurath, those devoured by the black goat are resurrected, again from ella, as "reborn", but being now its "dark offshoots", or what is the same as the "dark offspring". or, what is the same "children of primeval darkness".

Thus, in all the above cases, it is necessary to go beyond the literary view and the myth as such to its hidden gnostic meaning.

Thus H.P. Lovecraft has poured numerous initiatory tales into his stories. For example, one of his stories is entitled "The Stone Man".

And beyond the plot or content of the story, the title itself is in itself a caveat.

With regard to the question of sexual intimacy previously referred to Shub Niggurath, it should be noted that some occultists have expressed experiences of this kind, even with Cthulhu, whether through

"dreams", astral experiences, or under alternative states of consciousness, often induced by entheogens.

Kenneth Grant in "The Fountain of Hecate" refers to the case of priestesses who, being themselves a kind of "carrier" to other dimensional planes, have experienced sexual liaisons with beings. Lovecraftians like los Profundos.

In these cases where strange siddhis or mystical powers are obtained by such contact, if not a kind of transmutation, it is precisely the reptile aspect or component that produces such a changes, and from this reptiloid aspect the kalas of such beings.

This type of contact and transmutation must necessarily be framed in the left-hand wet tantric way (which includes a wide variety of tantric techniques and operability), being in fact one of the seven plus one ways of liberation!

As a corollary to the present writing, we have a story based on a letter from Lovecraft to Donald Wandrei in 1927, which provides an interesting and very valuable insight into the situation of the Virya who has awakened, but must reorient himself to recover the lost Origin.

Thus, under a literary metaphor, Lovecraft himself is presented figuratively as a character in the story, expressing a situation that every oriented Virya will understand:

"My name is Howard Phillips, my home is located at 66 College Street, Providence, Rhode Island, I don't know what date it is, but I remember that on 27 November 1927 I fell asleep and had a dream, and since then I have not been able to wake up" The being under the light of the moon.

The date sketched (27 November 1927), without discarding any occult numerical significance, is a symbol or alegory of the recognition of an origin of the Self, which is not of this world. But from this innate recognition of the Virya, it makes the orientation to "awaken", or, to free oneself from this dream-world of the Demiurge.

Kali and Medusa

By Christian C.

A notorious aspect in which a parallel of Kali with Medusa can be seen is that of some representations where both are depicted with their tongues outwards.

In the case of Kali, it is said that the tongue outward is meant to drink the blood of the demon Raktabija. But also, as in the case of Medusa, it can be interpreted as a way of frightening her enemies by emitting a terrifying guttural type of sound.

This on the other hand suggests an ophidian meaning.

In the case of snakes, by sticking out the tongue, the hypnotic call to the victim follows. From the same way that Medusa maintains a kind of hypnotism, captivating as well as paralysing and petrifying.

Both Kali and Medusa embody and represent dark aspects of the Goddess, as dark shaktis, linked to death, the dark dimensions, and that which is forbidden and taboo for most.

Although there are no depictions of Kali with snake hair, there are forms or aspects of Kali with snakes in her hair.

One of the forms of Kali in which she is depicted with snakes is the terrifying Raksha Kali.

He is depicted with four arms and a dark complexion. In his right hands he holds a bowl and a blue lotus, and in his left hands a dagger as a weapon, and a kapala (a skull).

He is adorned with two necklaces of decapitated skulls, which he wears around his neck and attached to the dreadlocks in his hair.

Also, and here the ophidian presence, he wears garlands of snakes.

Like other forms of Kali, she wears a tiger skin on her lower part, and one of her legs is on one body (Shava, representing Shiva in a sleeping or dormant state), and the other leg on the back of his vahana or vehicle, which is a lion.

It is a terrifying sight as her eyes are perceived as red, bloodshot, drinking wine from her kapala, and bursting into thunderous laughter, which generates terror in everyone who hears it.

Another form of Kali in which she is depicted with snakes is Guhya Kalika, who is the only one of the 32 Kalikas to wear a crown of snakes.

It also manifests in 8 forms, with 8 different mantras, known to 8 great sages.

Guhya means secret, or hidden, thus being the secret Kali, who conceals or reveals mysteries. As Guhyakalika's counterpart, Shiva, her husband, manifests as Guhya guru, the mysterious guru.

In the Tantrasara, Guhya Kalika is said to wear black robes, on his head a tiara in the shape of hundreds of snakes, and his body is covered with snakes.

The snake Ananta Sesha also appears next to him.

In the Mahakala Samhita, Mahakala (Shiva) gives a description of Guhyakalika, to his wife Mahakali, including a variety of mantras and yantras.

She is said to reside in the crematorium, although she is to be distinguished from Smashan Kali, another form of Kali, who also dwells in the crematoriums.

The Guhyakalika cult pays homage to the Vetalas or vampires, 8 tridents, vajras (thunderbolts), corpses, jackals, and other dark entities or crematorium dwellers, such as Bhairavas, Dakinis, Chamundas and Kshetrapalas.

Their form of worship and tantric practice are secret, being transmitted, as in the Kaula tradition, from Guru to disciple on a one-to-one basis.

It is also appropriate to remember that Shiva, who has Kali as his consort, always appears with snakes on his body, such as the snake Naga Vasuki, coiled around his neck, and other snakes on his arms, waist, wrists and ankles.

For this reason, among its many names, Nagbushan, or "decorated with snakes", stands out.

Alchemy and the Serpentine Elixir

By Christian C.

It must be understood that the serpent is at the very essence of alchemy, and the purpose of the alchemists was the elixir of the serpent.

This is the reason for so many alchemical texts and engravings, where the serpent appears.

And from the hyperborean wisdom this becomes more than relevant, as alchemy is precisely one of the 7 plus 1 ways of liberation.

It is also noteworthy that the founder attributed to the hermetic knowledge of alchemy is precisely Hermes, who is mentioned in the Hyperborean Wisdom as analogous to Wotan. And the point in this It is worth noting that Hermes is the bearer of the serpentine caduceus!

Moreover, alchemy has been greatly manipulated and distorted in its occult meanings over time, and the hermetic character that characterises it has contributed to its being known only to certain circles of initiates.

Its anathemisation by the Church has gone hand in hand with the ancestral proscription of the serpent and its initiatory knowledge.

We have in alchemy an external praxis, focused on the chemical and magical manipulation of the metals, tending towards operations of transformation and manipulation, and an inner alchemy, where metals are here symbols referring to the states of the psyche to be sublimated and transformed.

Under this latter perspective, the alchemist operates in his own psycho-physical structure as an alchemical atanor. And the ultimate attainment of the Magnum Opus or "philosopher's stone" is here the "Man of stone", or the "I" isolated from the phenomenological psycho-animal context.

In this process of alchemical mutation, the initiate purifies his blood, mainly from the matrix hominid (Nigredo stage), and its subtle attachments, permeating now its psycho-physical structure essentially the cold-blooded reptilian hyperborean (Albedo stage).

It is worth mentioning that although the Swiss psychoanalyst Carl Jung is credited with a whole contribution to the elucidation of alchemy, it would be lacking to complement it with the contribution of the Hyperborean Wisdom.

For the Jungian approach focuses on the Self or the Self of the soul subject, while for the effective alchemical transmutation and liberation of the Self, it is necessary to arrive at the *Selbst*, or the Self of the infinite Self, nucleated in the sphere of egoic will or *Ehre*.

The latter concept is developed by Nimrod de Rosario in his work *Fundamentals of Hyperborean Wisdom*.

Ophidic symbolism in alchemy is extremely varied, and one can refer to the preserved cryptic meanings of alchemical art, which have survived to the present day, as well as ancient alchemists' texts, e.g. Ripley's Twelve Keys, the works of Basil Valentinus, the *Musaeum Hermeticum*, etc.

In this pictorial alchemical symbolism we can see for example the caduceus, the uroboros, the snake winged, wingless, crucified (the fixation of the volatile), curled around an egg, etc. And so are the emblematic colours, green, white, black and red, which have such an alchemical significance. underlying, such as its representation in ophidians of the colours mentioned above.

So too, the two-headed serpent, representing the harmony or balance of sulphur and mercury. Or the three-headed serpent, where again, salt, sulphur and mercury are the essential alchemical elements.

The process whereby the virya is placed in its cold blood, and potentiates the reptilian side, is itself an alchemical mutation. For the reptilian aspect now becomes predominant over the hominid matrix, reversing the condition of the lost virya.

Vraja's incorruptible body is also an alchemical mutation, where it is like a shedding of skin (like the snake), acquiring the albedo (albedo) and scaly condition of the reptile.

It is also worth noting that in India, alchemy was known as the Nagayuna (Naga/serpent) science, and there are even representations similar to the caduceus, called Nagahals.

In this ancient tradition the elixir was known as Amrita, or Rasa.

Under the same meaning the term Rasayana is used with regard to alchemy.

It is imperative to note that on the kaula path, alchemical transmutation was effected through the wet way of the maithuna, and the red kalas of the suvasini.

On the Kaula path the presence of the Suvasini is of vital importance on the tantric path, just as on the so-called dry path of the Troubadours the Lady Kalibur is of vital importance, and similarly in the Western alchemical way of liberation is based on the necessary participation of the so-called mystical Soror.

Continuing with alchemical representations, the winged serpent also stands out, which in alchemy represents the volatile, or Mercury. The wingless serpent represents the fixed or sulphur.

In the representation of the symbol Uroboros, the snake bites its tail, which signifies the sulphur that fertilises the mercury.

There is an ancient representation of the Uroboros in green and red (like the symbolism noted above). Here the green signifies the beginning of the Great Work, and the red the completion, or Rubedo.

This combination of sulphur and mercury, in successive increasingly refined stages, or chemical nuptials, is said to eventually become the philosopher's stone or alchemical elixir.

These successive nuptials, which are repeated successively, form the *Magnum circularis*, or the circular work of the alchemists.

In China, close to India, the dragon is very prominent. And similarly there are representations of the Uroboros in the form of a dragon.

Or the Uroboros with the colours black and white, alluding to yin and yang, which in the alchemical context again means mercury and sulphur.

Also in the symbolism of the caduceus, the two serpents coiled around the rod also represent sulphur and mercury, while the rod represents salt, or the element that reconciles opposites.

The caduceus was known as abyssal water, chaotic abyssal water, and Basilisk or king of snakes.

Another alchemical symbol is the serpent coiled around the egg. This signifies the raw material (the egg) that receives the serpentine heat or energy to unfold what it carries in germ. Here the egg represents the alchemical athanor, where the serpent of sulphur fixes the mercury, and the serpent of mercury volatilises the sulphur. From the contest between the two comes the elixir, which is derived from the venom of both serpents.

Kaula Tantra: The Wet Way

By Christian C.

The tantric serpentine practice, which harks back to the ancient Atlantean serpent cults, is performed between the adept and the "woman Kali", sometimes known as the woman Lilith.

The loose hair of the priestess, in the form of long locks resembling serpents, as well as the alchemical-serpentine essence or perfume (vegetable kalas), provide the necessary stimulus in the adept, the shakti or serpentine power that is transmitted from the priestess, who in that instance channels or embodies the dark power of the serpent Goddess, to the adept, always in the position of Viparita rati, in which the Kali woman is on the body of the initiate.

For this purpose the priestess performs invocations in the language of the serpent, and an entheogen or even an elixir or concoction, containing among other alchemical components, the menstrual blood of the priestess, may be administered to the aspirant to the serpentine mysteries.

The adept could also have been previously anointed by the priestess, in certain areas or points of the body, with "serpentine essences" or alchemical preparations, also consecrated to the Great Serpent.

This posture or position in which the Kali woman lies on top of the initiate, besides contravening conventional intercourse, and therefore being forbidden by conventional religious tradition, allows for the

empowerment through shakti, as well as awakening or activating atavistic memories of origin, both with regard to the feminine principle as a conduit of primordial serpentine power, and as a reflection of one's own lost original partner.

The undulating movement of the priestess over the male body is similar to the undulation or zig-zag movement of the serpent, as the phallic serpent penetrates the serpentine grotto, or snake pit.

The process that this practice generates is an energetic mobilisation that meanders through the nadis or internal channels, as well as the movement of the astral river of blood, which now meanders in the direction of the nadis.

The reverse, towards the origin of the great ancestor. In the visible manifestations of this process, the hair of the priestess is seen by the adept as bristling, in a clear representation of Medusa, here the serpentine hair braids are representations of the runes, which allow us to resign ourselves to the Mayan axiological context and connect with the transcendent side of the spirit.

In the same way these runes can also express their power, expressing themselves in the pubic hair of the priestess, being here the "serpents" guardians of the serpentine grotto, standing at the threshold of the vagina, gateway to the world of the Gods.

The iris in the eyes of the priestess presents a black line, as the pupil dilates in the projection of her shakti, and this "black line" refers to the lizard-like register of the origins, subsequently becoming "black sockets", authentic portals of immeasurable blackness, leading to the Infinite.

With different variations, this was the aim in some Gnostic-Tantric-Ophite cults, as well as in the Tantric Kaula school, where the aim was to transmute the individual from a "Shava" or a "corpse" into a Shiva, or living God.

Tantra Kaula : The Wet Way - Part Two

By Christian C.

In times of ancient ophidian cults, the initiating serpent priestess activated the occult senses of the adept through alchemical anointing with her own menstrual blood, and intimate contact.

Just as ancient humanoid-looking races have strange anomalies such as the lack of pupils in their eyes, similar to reptiles, so the pupils of the priestess's eyes seemed to adapt by changing shape, projecting from her eye ophidian images of the source, which in turn were captured through the eye of the adept, thus activating her third eye, perceiving the ultra of things. This third eye, linked directly to the ajña frontal chakra, is still visible in some reptiles such as the Tuátaras lizards of New Zealand, although with a purpose and functionality now forgotten.

An incredible mutation caused this medial frontal eye to be derived from the pineal gland.....

Moving spiral shapes were also sometimes perceived in the eyes of the priestess, and the initiate could travel through multiple space/time dimensions.

A serpentine form in the organic structure of the ear also began to reverberate, thus acoustically perceiving sounds from other dimensional planes. And particularly, since the menstrual blood of the priestess had anointed the forehead (activating the pineal gland) and other areas of the body, that blood of the serpent woman activated the initiate's memory of blood, and he could then understand the serpent's tongue.

The sign of the serpent thus marked the initiate's forehead, which the priestess traced with her blood.

The contact with the snake woman's body translated into the body itself as a reverberating, serpentine, electric force running through the body in all its extremities.

If at this point the priestess bit the adept with her ophidian fangs, the adept experienced a mystical rapture, plunging into a deep, extra-dimensional state of consciousness.

The priestess was perceived as having scaly skin, at times shedding some layer of skin, to reveal a more radiant one underneath. Her eyes took on a greenish hue, or black as deep sockets to infinity, and a strange emerald stone glittered on her forehead.

The adept's own DNA, in its double helix or caduceus form, activated its occult part, relating to memories and ophidian power, with psychic abilities far beyond anything humanly known today.

In this dimensional journey of consciousness, the priestess sometimes ceased to perceive herself as a woman, and instead experienced a large serpent coiled around her body, hissing and slithering through the initiate's entire body.

At times squeezing him between his rings, or licking him, or even biting him, experiencing with each bite an ever-deepening level of shamanic mystical ophidian trance.

Coiled around him, at times whispering in his ear, phonemes in the serpent's tongue incomprehensible to any uninitiated ophidian, and so the deepest secrets and mysteries were revealed to him.

But in other instances, she became a woman again, perceived in a spiral tunnel, expressing an undulating dance, with secret ophidian mudras, mudras that were expressions of runes, revealing to the initiate in both cryptic and conscious form, the way out of the labyrinth of maya

In the midst of this dance, she shed a transparent red tulle with many folds, just as a snake sheds its skin, leaving traces of the hidden route or path to be followed.

Although this type of practice has left a trace in the collective memory under the denomination of "sacred prostitution", its original ophidian meaning has been lost or covered over, and the very definition "Sacred prostitute" is also not properly understood today.

The priestess, as a "sacred prostitute" embodied the serpent Goddess during the sexual rite, and as the Goddess of the adept, she was his personal Venus, or Luciferian north. In this sense, "prostitute" refers to

etymologically not a prostituere as it is usually said, meaning "to exhibit or show", but is a Latinised term derived from Pro-Ishtar, or "she who stands before Ishtar" (Inanna, Ishtar, Astarte, Venus...).

In Babylonia, on the other hand, they were called Kadishtu in the Akkadian language in ancient times.

Likewise the Roman Goddess Puta, who governed the pruning of trees, in connection with an ancient Mediterranean agrarian cult, in her esoteric meaning, this pruning was in respect of the illusory structure, which was pruned or destroyed, by means of the serpentine sexual rites.

Lovecraft and his Reptile Legacy

By Christian C.

Howard Phillips Lovecraft's profound knowledge of the occult is reflected throughout his excellent literary work, and he also sometimes presents, veiled or explicitly, concepts of the Hyperborean Wisdom.

Recognition of his occult knowledge is highlighted by the extensive quotation and mention of two great occultists in their respective works: Kenneth Grant and Michael Bertiaux.

In the case of Kenneth Grant, he has systematised nothing less than "Typhonian Magic", drawing on numerous references to Lovecraft's writings in its development.

And in the aforementioned case of Bertiaux, his order "La Couleuvre Noire" (Black Snake) combines Voodoo with Gnosticism (it can be seen that in both currents the serpent has initiatory relevance), and his exposition of the "Physics of the Necronomicon" stands out, a physics which, like the Hyperborean Physics, goes far beyond conventional synarchic physics.

There are numerous instances in which the celebrated writer and occultist H.P. Lovecraft mentions in his "stories" of the presence of extradimensional beings of reptilian appearance.

The best known of his stories, "The Call of Cthulhu", precisely portrays a being of gigantic proportions that is not of this world, looking like a hybridisation of octopus and dragon!

In "The Curse of Yig", there is none other than "the father of snakes", Yig, who has complete power over snakes, which he protects, and who also possesses the power to turn humans into snakes...

Numerous avatars of Yig as a serpent God have manifested over time, either in human guise or with hybrid human-reptile traits.

Also prominent in Lovecraft's stories is the transmutation through dimensional passages from one world to another, or from one archetypal context to another, which we know to be the multiple spaces of signification in which the demiurge projects illusory reality under the codification of a superlanguage.

Who could deny that Alhazred's lamp was a transducer, through which Ward Philips (the central character in the story Alhazred's Lamp) could transit in different spaces of the world.
meaning, of very different places already forgotten and epochs buried under the sands of time?

In "Dreams in the Witch's House" Lovecraft discusses a strange occult knowledge and procedure by which the witch Keziah Mason could, by positioning certain angles and symbols, open dimensional portals to travel or move to other spaces of meaning.

Esoteric knowledge has in fact a documented reference, in the historical case of a witch in Mexico, which became the story of "La mulata de Córdoba".

Plus let's take a quick look at different Lovecraftian stories, in which the reptilian presence appears.

In "The Nameless City", mysterious and dark corridors are described, which were accessed through underground entrances dug into the rock, leading to deeper tunnels, where mummified figures of ancient reptilian beings could be seen.

These tunnels and enclosures, like underground temples, were of a very low level, through which the protagonist, who walks through them, sometimes has to crawl...

So are the bas-relief scenes depicted on some of those walls, telling the story of this reptiloid race, which held a complete animosity towards the human race.

A reptilian race that once inhabited the surface of the so-called nameless city, and then moved deeper and deeper into its new subterranean abode.

In another story, "The curse that fell upon Sarnath", there is also mention of the remains of an ancient city, Ib, previously inhabited by a class of green reptilian humanoids, and their verdemar stone idol, Bokrug, the aquatic Saurian

Mention is also made of the revenge taken by these reptilian beings on Sarnath, since the inhabitants of Sarnath had destroyed their city of Ib a thousand years before.

In "The Walls of Erix", Lovecraft mentions expressly lizard-men on Venus, the size of giants, who completely dominate the Venusian environment.

They are also interested in a strange kind of crystals that they seem to treasure for worship, in a way that is not understood by humans who make expeditions to Venus, the humans procuring these crystals for the purpose of utilising their energetic capacity.

Lovecraft's literary reference to lizard-men on Venus is most striking, for the Siddhas have assumed precisely that aspect, having entered through the gate of Venus.

Likewise, the existence of these mystical "Venus stones", which humans seek to seize by harnessing the energetic power of such stones.

In another of his stories, "Through the Silver Key Doors", the protagonist, Randolph Carter, manages to transport himself back to the time of his childhood, recreating the archetypal context of that time and place. And the transducer he uses is the mysterious "silver key", which, be warned, Randolph Carter has found in the no less strange "cavern of snakes".

Lovecraft also mentions reptilian beings that externally resemble humans in his short story "The Ceremonial":

"With bated breath, I beheld that unholy Avernus of leprous glare and mucilaginous waters; the reptiloid and hooded crowd formed a semicircle around the pillar of fire.

On the other hand, Lovecraft provides us with another literary reference to the genetic key in "The Mound", a story that explicitly refers to an ancestral experiment in which reptiles were crossed with mammals, the latter being called "slaves":

"The beings of Yoth had undoubtedly been of reptilian stock, and most Tsath physiologists agreed that the present beasts were highly reptilian before they were crossed with the mammalian slave class of K'n-yan.

In the same story a simultaneous cult of both Yig and Cthulhu is mentioned, i.e. a reference to both the snake and the octopus:

"They worshipped Yig, the great father of snakes, and Tulu, the octopus-headed being who had guided them from the stars....".

Moreover, both Yig and Cthulhu are portrayed as looking at each other, which underlines the ancient bond between the octopus and the reptile:

"Such walls, after a kilometre of steep ascent, ended in a pair of immense niches, one on each side, in which the monstrous, nitrate-encrusted images of Yig and Tulu squatted. watching each other through the passageway, as they had done since the early youth of the human world. "

On the other hand, it is striking that the measure of time they used to orientate themselves was the serpent, the serpent god Yig:

"Periods of alternating waking and sleeping, prolonged, shortened and reversed as mood and convenience dictated, and dated by the beating of the tail of the Great Yig, the Serpent, corresponded very roughly to human days and nights; though Zamacona's sensations told him that they must be somewhat longer at present. The year, measured by the annual shedding of Yig's skin, was about a year and a half of the external world."

That is to say, after the temporary phenomenal manifestation, the presence of the serpent in its design of energetic unfolding is appreciated.

Undoubtedly one of the strangest stories on the reptiloid theme is "The Survivor", which explicitly mentions the reptilian ancestral legacy of the human, even mentioning the saurians!

The quote in question is as follows:

"This was the general substance of the notes collected in the notebook. These notes referred to various parts of the continent, from Canada to Mexico, via the East Coast of North America. From that moment on, Dr. Jean-François Charriere's strange obsession became apparent, which led him to verify the longevity of certain human beings who, in their very features, they seemed to show some kinship with saurian or batrachian ancestors."

Furthermore, Lovecraft makes explicit the link between the saurians and Cthulhu, which makes it clear that behind the Cthulhu myths, Lovecraft sought to record (under the literary veil) the ancestral extradimensional and superhuman reptilian presence, an occult theme that seems to loom large in some obscure cults such as voodoo:

"Certain references to saurians were found in the voodoo cult; there were similar relationships with the religious culture of ancient Egypt; and there were obscure and suggestive references to a relationship with the saurians represented by the mythical Cthulhu, at a time before Crocodilus and Gavialis; and even before Tyrannosaurus and Brontosaurus, Megalosaurus and other reptiles of the Mesozoic era".

Two beautiful serpentine ladies are mentioned in Lovecraft's work. In one case it is Marceline in "The Medusa's Snare", Lovecraft's masterful tale written in collaboration with Zealia Bishop, reveals at the end of the story, a painting of Marceline's face, and her snake hair, similar to the Gorgon.

Serpentine hair that even after Marceline's death, continues to have life...

It is also suggested to read the short story "La larga cabellera negra" by the Argentinean writer Manuel Mujica Lainez, a story in which the same serpentine nexus appears in relation to a female hair.

The other serpentine-looking female character mentioned by Lovecraft appears in "The Diary of Alonzo Typer" and is quoted as saying:

"There is a woman who surpasses all others in charm. Her poisonous charms are like those of a sweet flower grown on the edge of hell. When I look at her closely she fades away, but only to return later. Her face has a greenish look, and I have sometimes thought I have discovered a hint of flakiness in her soft texture. Who is she?"

In the same story, the genius of H.P. Lovecraft also adds the description of stones that refer to the serpent:

"These stones, both in colour and texture, are unlike anything I have seen before. They are neither brown nor grey, but rather a dirty yellow coupled with a malignant green and suggest a chameleon-like variability. Their texture strangely resembles that of a scaly snake and is inexplicably nauseating to the touch... cold and slimy like the skin of a toad or other reptile."

This is the reptilian presence and manifestation in the stony realm, which undoubtedly refers and orients us to the Origin.

Luciferian Draconic Siddhas

By Christian C.

The dragon is considered to be the worst expression of the reptilian aspect, as it is a winged serpent of gigantic proportions.

While wisdom has rather been represented by the serpent, and transmutation has its analogous correspondence in its change of form, the state or condition of transmutation itself has been reflected in the dragon.

This reptilian condition, manifested in its greatest expression as the dragon, does not in any way detract from the reptilian aspect in which other Siddhas have manifested themselves, either as serpent-men, or lagarthus-men.

There is no diminution or inadequacy in the status of Siddha, just because he is tal. Whether the Siddha is a serpent man, an lagarth man, or a saurian.

And the same principle is valid in the Goddess of Origin, whether in serpentine, ophidian/reptile or draconic guise.

Furthermore, these Dracos Siddhas can sometimes be considered as "Siddhas among Siddhas", from a hierarchical consideration. But not according to the ontological status of Siddha.

One may mention the illustrious example of Lucifer, who possesses manifestations as serpent, lizard, and dragon, and is thus mentioned in ancient texts and occult traditions, according to occasion.

While the Hyperborean wisdom sometimes emphasises the lagarthus man and the serpent woman, it is This is because, in accordance with their corresponding designs, a feminine regency predominates in the serpent, and it is the woman serpent who distils the poison/antidote/chemical elixir in her kallas. While on the other hand, the lagarthic design is marked by the masculine.

However, this should not be misleading, as viryas, whether masculine or feminine, can assume and synthesise reptile aspects of both the snake and the lizard.

Nor should it be forgotten that the reptilian type of yogic practice arose as an irruption of the Siddhas into the demiurgic world, when creation had already been dispatched and consummated.

And it was precisely because of this strange reptil appearance in the world of the One that the superstructure reacted by adopting this typology and imitating the reptile, in a wide range of archetypal matrices, which have since become part of its manifest design (snake, crocodile, lizard, etc.).

From this varied reptil typology, the virya must orientate itself, by raising and retracing this assumed reptil condition, towards its ideal prototype in the Origin.

For which, it must go beyond the reptilian archetype, "recreating it in the Origin", or in other words, projecting it to its original molde.

In Greek we find various terms for serpent, such as ophi, ophisi, herpeton or draco, which is precisely where the word dragon comes from. But the term itself means snake.

In Sanskrit, in Hinduism and Buddhism or Jainism, the term Naga means snake, and can sometimes allude to a dragon.

In addition to its etymology, which indicates very clearly the identity of the dragon with the serpent, and on the other hand the serpent-like physiognomy of the dragon itself, we find a marked example in the Norse tradition, so closely linked to the Hyperboreans, where there are mentions of Fafnir, as well as Nidhog, sometimes as a serpent and sometimes as a dragon.

In relation to Fafnir, when in the sagas e.g. Regin refers to his brother Fafnir, he uses the term *lingworm* or *longworm*, which can be translated as dragon, but also as "great worm", this meaning being more in the nature of a great serpent.

In the last part of *Voluspa Edda*, the following is said about Nidhog:

"The dark dragon shall come flying

in, the wicked serpent, from

Níðafjöll".

In *Beowulf*'s Anglo-Saxon poem, the terms serpent and dragon are also used interchangeably.

Wisdom or the ability to see and understand everything is also evident in the dragon, signalled by its very etymology, since dragon derives from *Derkei*, or "to see", a condition represented in the broad and far-reaching vision of the dragons.

In Chinese draconic representations, the reptilian appearance is more clearly seen, while European art tends to portray dragons in a more mammal-like form.

Ancient China is one of the richest ancient cultures in terms of dragon lore, and we can appreciate the undisputed link between arcane wisdom and the dragon, as well as the dragon fiat that legitimised the purity of blood required for emperor status.

The Chinese emperors, in fact, said that they were descended from dragons in human form, who in turn were the offspring of the Goddess Un Kua and her companion Fu Xi, who were half draconic and half human in nature.

The legendary Lao Tse, according to historian Sse-Ma Tsien, was born after his mother, Liu, was conceived one dark and stormy night by a snake/scaly dragon.

Fu-Hsi, regarded as one of the five legendary rulers of China, claimed to have been born in the midst of dragons, with the appearance of snakes.

In the same way there were also Korean and Japanese emperors who claimed to be descendants of the dragon!

Therefore, as far as physiognomy is concerned, the dragon is certainly a serpent, but a gigantic serpent with a winged head.

A well-known example of Siddha in this guise, already in Mesoamerican latitudes, is Quetzalcoatl, rightly called "smoky serpent".

However, in the case of Quetzalcoatl, we see that it is closer to being a snake, or at least a reptoid, but does not fit the known description of the saurian/dragon.

In the Nahuatl language, Coatl means snake. There is another more precise term for dragon, which is Cipactli (often confused with crocodile).

Nor should the dragon's alas be a cause for confusion, for the traitor Siddhas have hidden their reptilian aspect by assuming a somewhat celestial condition. But in the case of the Drac Siddhas, their reptile appearance is clearly recognisable. Whereas the camouflage of the treacherous Siddhas gives them rather a similar appearance to that of the angels, or at any rate as a class of god-like men.

The highly initiatory value of the dragon's blood is evident in the myth of Siegfried, who, after slaying the dragon Fafnir, was able to understand "the language of the birds" by tasting its blood. That is to say, going back to the origin, it means the language of the lagartos, or the language of the serpent.

Whoever does not delve into the Gnostic meaning of this myth, concerning the blood of the dragon and the Tongue of the birds, and remains merely in the mythical incident of "slaying the dragon", remains in a

The external meaning is similar to that which Christians attribute to the myth of St. George and the dragon.

The dragon also occurs the alchemical secret, and this truth is reflected in the Arthurian saga, where the traditional red and white dragons that confront each other represent the blood and venom of the serpent respectively. Elixir that arises from the conjunction of both components, in the same way as the contest between the two dragons.

A secret also hinted at in the sinister path as the blood of the vampire that can confer immortality. Dracul means dragon.

This dragon's blood is itself an elixir, combining both the blood and venom of the serpent.

The aforementioned example of Siegfried is sufficiently illustrative, given that when he tries and bathes in the water he almost

The dragon's blood, it became practically immortal, and also understood the unique Language of the birds.

The underlying symbolism of the dragon figure is the will of spirit over matter. THE Dragon possesses dominion over all the elements (it moves through land and water, it flies through the air and spits fire), so it imposes itself on them, and on the world.

Considered as an emblem of wisdom by the ancient Chinese, it is ancestrally accepted as one of the wisest beings, and custodian of lost treasures or secrets.

The dragon's maiden prisoner, who is rescued by the prince or knight in many myths, is, according to Robert Graves, a myth in which the roles have been reversed.

Thus, the dragon would represent here the hidden serpentine force or power of the princess/donna.... While the caballer who comes to her rescue would in fact be the usurper of that power.

But this is one of the many levels of meaning of myth, and the concussions should not be anchored there, but considered as one of the many meanings encrypted or hidden there.

What is noteworthy is that in addition to demiurgic expressions of the dragon, such as the draconic Enlil mentioned in the mystery of Belychena Villca, or the figurative representation of the dragon of Sodom, more

In addition to these demiurgic aspects, we have draconic hyperborean Siddhas.

And it is in function of this aspect of the Siddhas that the demiuurge also imitatively assumes a draconic form.

What stands out most in these draconic Siddhas is, from this terrible dragon/saur form, the Bersekir fury.

That is why the Vikings kept the figure of the dragon on their ships or drakkars, as a
The Normans had swords with representations of the serpent or dragon on them, as well as on their war
banners, just as the Normans had swords with representations of the serpent or dragon on them.

The terrible bersekir fury exhibited by the dragons or saurians, in a compassionate animosity to the created world, caused the Demiuurge and his agents to take matters into their own hands, causing them to visibly disappear from the face of the earth.

But there were other irruptions in this world of the Siddhas, in the guise of serpent-men, and lagarto men, who, like some draconian saurians, lie in wait for their moment, in hidden recesses of the world's interior.

Metaphysics of Hunger & Metaphysics of Madness

By Christian C.

Beyond the way in which the spiritual enchainment is sustained by the traitor Siddhas, through the Kalachakra key, we have a complex archetypal metaphysics, which establishes a connection of meaning between the designs of hunger and madness, under which the lost Self is kept captured and phagocytised.

The very giving of meaning in the demiurgic entities, which is carried out by the Ego subsumed in the conscious subject, produces an energetic unfolding or manifestation, which drives the movement of the entities, in the direction of their entelechy.

We use the term "hunger" here in a metaphysical sense much broader than the need to satisfy a digestive function, although certainly in the animal kingdom, as a demiurgic creation, it is noted that hunger, and not sexual need, is the primary instinct.

More to the point, hunger in its broadest sense is the craving for satisfaction, through various sense objects, situations and people, that starts from the Great Ancestor's own essential passion.

So that this making of meaning, on the part of the ego (projected through the conscious subject, with which the ego is confused), in its continuous search and movement, drains it of its own vitality, its blood, which is absorbed by the demiurgic machinery set in motion.

In the making of meaning, while pain and pleasure (two sides of the same coin) make up the greatest energetic expression, any emotional reaction that postulates meaning (acceptance, admiration...) is also the most important, rejection, pleasure, pain, fear, sadness, etc.) feeds this entelechy development, whose hunger is never satisfied, until the very realisation of the entelechy.

It goes without saying that behind the hunger or craving that the ego illusorily assumes as its own, there is the

Demiurge and all his phagocytic deployment, being the only consumer in this game of his, as long as his rules, or demiurgic dictates, are maintained.

This is why, for this to continue, the ego must always remain phagocytised by the soul subject, and captured by the emergent deployment of myths and demiurgic sacred symbols.

In this condition, the ego is continually phagocytised (read "eaten") in its volitional force by a multitude of desires, emotions, ideas that can become obsessive, dramatic situations and all forms of desire for a goal, which is always a "becoming", an entelechy to be realised, which needs the "energetic food" that provides meaning.

It is by this mechanism, on a greater or lesser scale, that the whole demiurgic manifestation functions. The monads and archetypes, in their actualisation in varying degrees in matter, in their movement towards entelechy, draw from the lost Self that necessary force, which continually weakens the Virya more and more.

Ultimately, this craving for satisfaction or desire masquerades in many forms, but it is never satisfied, burning like a fire, and the more wood you throw on it, the more it flares up.

We may observe that whether the desired object is not obtained, whether the result is half-obtained, whether it is temporarily obtained, or whether it is an unexpected negative effect, in any case the craving is maintained, sometimes jumping the person from one object to another, never finding full satisfaction. And this is because the Self is a manifestation of the uncreated spirit, so it can never be satiated in this world.

Moreover, the conditioning of the demiurgic hunger that the chained ego assumes as if it were an expression of its own essence is made possible by the transcendent time factor, with which the ego, under false identification, is "almost temporalised".

So whether it is the projection of a longing for the future, or the regretful memories of what has been lost from the past, the demiurgic hunger is always kept alight at all times.

Essentially, phagocytisation is expressed through three fundamental nuclei, which are the sexual, the emotional and the intellectual.

Who has not conceived of sexuality as a kind of "hunger"? Who has not heard someone refer to being "eaten away" by a memory, thought, or emotion?

Or the popular expression "it eats my head off", or a lover talking about someone else who has "eaten out of the heart".

All this shows that behind all motives of expression in this world, there is an underlying hunger.

But it all starts from the setting of meaning, which is the link or link between the subject (the Virya Self) and the external world.

This setting of meaning can effectively be neutralised and reversed, from the same conscious subject that has projected it. In addition to the withdrawal of the meaning-giving, the demiurgic design is fought by applying the principle of encirclement and by means of the luciferic graceful attitude, as well as the appropriate runic projection, the runes being the weapons of the Virya.

But the point to understand here is that the will of the misguided ego is capitalised on in order to The development of the entelechy of the demiurgic monad, and various phenomenal entities of the world.

When, by the effect of time (the flowing consciousness of the Demiurge), the universal manifestation reaches its entelechy, all is phagocytised, or swallowed up by its demiurgic source, thus having the hungry design its highest and ultimate expression.

The metaphysics of hunger envisages that the Microcosm, in which a lost "I" is chained, receives its necessary energetic "food" from the world, which in turn must be repaid by the giving of meaning to the entities and one's own volitional force in a continuous feedback. But in the last instance, when the Pralaya arrives, everything is devoured or phagocytised by the Demiurge, the final consumer.

Such is the relevance of the hungry design in the world of the Demiurge, that very ancient cults Demiurgists, and later Christianity, have incorporated into their ceremonial rituals the ritual ingestion known as "theophagy", or "eating God", maintaining this principle, although beyond this ritual, in the end it is really the worshipper of the Demiurge who is eaten.....

This hungry design, exemplifying the situation affecting the lost self, has its corresponding analogue, mythically and organically in the octopus, which uses its own sphincter to eat and excrete, thus being analogous to the sequential manifestation and reabsorption of the world, in different Kalpas and

Pralayas, on the part of the Demiurge.

Under disorientation and enchainment, the lost self is "squeezed and recycled" over and over again, from time immemorial.

All movement and disorientated search for the lost self, in fact, in its many and varied forms, is subject to the hungry design, thus capitalising on all the emerging energy flow.

Hunger design thus expresses itself in a wide archetypal range, where the greatest and strongest is eats the weakest, in the manner of Renfield, Dracula's failed disciple, who sought to eat creatures that had eaten smaller ones in order to assimilate their essence.

But when the "I" is situated in the *Selbst*, from the infinite "I" a craving or hunger of its own is propitiated, which is in itself infinite, and can, by its very infinite scope, become devastating for the demiurgic world.

Although the religious-esoteric current of Buddhism proposes in the first instance to "kill that hunger" of which one is a victim in this world, calling it "tanha" or "inextinguishable desire", its doctrine considers as its goal the "extinction of the Self", which it conceives as illusory, without therefore focusing on the true Self, and its "infinite craving", which is not of this world.

In addition to the hungry design, the lost Virya is completely lost and confused as to his condition as an expression of the uncreated spirit. This situation, of being unaware of one's own Self, falsely identified with the soul-subject, is certainly a condition of insanity.

It is madness to have forgotten Origin, and as Nimrod de Rosario rightly tells us, it is madness to have forgotten Lilith, the Lady of Origin.

It is madness also to have forgotten the primordial runic language of Origin. And it is madness, that being in essence a God, one should suffer in this world the limitations of a mortal and conditioned human.

It is madness that in the world of the Demiurge, in his dream, the lost self seeks Her, and that one continues indefinitely to seek one's own good and benefit in this world to which one does not belong.

Life in this world is a situation of madness, miserable, temporary, and insubstantial. *U l t i m a t e l y illusory from the spirit.*

And under such a condition one interacts with other lost Viryas in a similar situation.

In short, the conditions of madness in the demiurgic world are innumerable, but we have mentioned a few items that directly concern the spiritual enchainment.

This condition of madness is the one that the Demiurge and his agents propitiate most acutely in a Virya who tries to reorient himself, to plunge him into a greater degree of strategic confusion, under different paradigms, which vary according to the space of signification and axiological context, thus activating the more

The Virya's soul is a symbol of a variety of oblique myths and sacred symbols, and even in some cases, plunging the Virya into the chaotic soul misery of the soul.

This is what often happens when an oriented Virya seeks a return to the Origin. Like demiurgic counter-offensive activates the hidden springs of the demiurgic serpent design (a design consisting of a series of functional archetypal matrices, which regulate all energetic dynamics), to drive a regression of the Virya's soul, which generates a complete energetic destabilisation, resulting in a greater degree of blood confusion, conceived as madness.

In this state of confusion, the reptilian aspect of the Virya, the "lizard" of the depths of the psyche, fails to emerge, and on the contrary, the convulsed turbulent waters in which it finds itself, generate a complete destabilisation, capitalising on that primal force of the unconscious for the condition of further misdirection.

Regardless of this specific case, the lost self is always in a greater or lesser degree of confusion or madness.

Ultimately, it is by being affected by the madness design and the hunger design that the lost self is phagocytised, weakened, drained of its ultimate essence or blood.

Blood or vital essence that has been drained, sucked out under demiurgic phagocytosis, and spread throughout creation as energetic "fuel", which must be recovered and assimilated again. Hence, a major sucker of vitality like the demiurge is in the role of a gigantic vampire, which needs to drain vitality to sustain its world or creation. And on the other hand, the Virya The Luciferian, who seeks to recover that lost blood or essence, here and there, taking it by force, also assumes the vampiric role, more in opposition to the Demiurge.

Thus we have a demiurgic craving or blood-seeking (hungry design), which has its ultimate expression in the universal phagocytisation at the end of the Maha Pralaya, when all creation is reabsorbed or devoured again.

And also a longing for the search to reintegrate one's own blood, which concerns the chained ego that seeks reorientation and liberation.

And just as in the myth of Osiris, whose body was torn to pieces and scattered all over the earth, of Likewise the oriented Virya must begin his quest to reintegrate his "drained blood", through the whole family tree, to reach the Great Ancestor. And to drain also the blood foreign to the Demiurge, but assimilated by capture into his creation, so as to weaken the demiurgic work.

In this respect, we must pay attention to a gnostic significance of the blood, which is of a much more subtle essence than haemoglobin, which is only its gross physical expression. Of course, blood, even on the physical level, contains the essence of which it is the carrier in its ultimate essence, having here, precisely because of the

dual nature of the Virya, a combination of both the soul and the memory of blood from origin, clearer or duller depending on the degree of blood purity, which must nevertheless be distinguished (although there is some relation) from racial purity.

Under the aforementioned Gnostic consideration of blood, it is also understood that the "sucking of blood" or "vital drainage" does not necessarily imply (although it may occur in some cases) the drinking of blood, since this vital essence can also be energetically obtained from Prana (through controlled breathing), with the same result.

It is a fact, however, that with certain strategic objectives from the Luciferian, the liquid of the blood can indeed sometimes also be drunk.

From passion the Symbol of Origin has been embodied in the blood, and it is from the blood that passion is expressed in the Virya, as a tributary of the passion of the Great Ancestor.

It is this subtle essence of the blood that mediates between the will, the expression of the "I", and the soul subject.

Hence, the capture of the will of the lost Self, capitalising it for the entelechic thrust of the soul subject, is a "blood-stealing" of the Virya, who must redeem it. And let us take into account that this blood of the Virya has contributed not only to the evolutionary development of the very Microcosm in which it is found, but of numerous entities.

It is understandable then that the Luciferian vengeance consists in draining all creation of this blood, which begins by destabilising the superstructure, and leaves the Demiurge, shall we say, "anaemic", or convalescent.

This destabilisation has a deeper and greater scope than the resignation of designs (which it complements in strategy), being a warlike act, which shakes the very foundations of demiurgy.

It is now much better understood with the above mentioned, why our queen and goddess Lilith (Lilith), who is also the queen of the vampires, maintains an expression or aspect of herself infiltrated into the world of the Demiurge. Specifically in the dark area of the Qliphot, the reverse of the tree of life, and the shadow manifestation of the demiurgic unconscious.

It is not surprising then that from the multiple strands of the demiurgic right hand path (Theosophists, Rosicrucians, and mainstream religions) the figure of the vampire has been portrayed as evil incarnate, and stigmatised to the extreme. A dangerous Luciferian symbol, like the serpent, the dragon, and so many others, it was to be quickly neutralised, and at the same time tapasignified.

Thus, a cultural understanding of the vampire linked to energy drainage, or a superficial meaning of the assimilation of blood, channelling the Renfield archetype to this effect, is taken, without understanding the hidden and Luciferian background of the vampire, which is extremely oblique to apprehend due to the cultural disorientation of the enemy.

Neither is the demiurgic life-drainage that the Archons play a leading role in, thus not understanding what the true vampiric enemy is, let alone understanding that as a Luciferian and enemy of creation, one must also assume a similar but opposite role, being such a Luciferian quickly pointed out from the demiurgic as a "dark vampire" that must be annihilated.

Such is the case, for example, with the followers of the Kaula Circle, who are rightly feared as vampires.

In the film "El muñeco maldito" (based on a story by Gaston Leroux) we have the explicit link between the followers of the Kaula Circle and vampirism. Similar fame has been acquired, not without reason, by the followers of Kaula in India and Tibet.

The difference here is that the Luciferian vampire seeks the liberation of the self, or its Kameraden, as opposed to the Demiurge.

First of all, the ego must dissociate and separate itself from the soul subject, to which it must resign itself (through the application of the principle of encirclement and Tirodal's noological runic), in order to cease with the setting of the ego.

sense, which is what allows its own blood to be phagocytised by the Demiurge and his Archons.

It must thus go beyond the extreme of the hungry design, under the Gnostic Luciferian understanding, to face the demiurgic capture with its own operative, but in reverse, draining now the vitality of the demiurgic world, and regain the lost blood.

And just as the reintegration of the shattered Osiris required the assistance of Isis, so the Virya needs the help of Her, sometimes reflected or channelled, or "gnostically incarnated" her power, in a Kali woman, a Kalibur Lady, a mystical Soror, a Walkirya, etc., according to the gnostic path of liberation taken.

Osiris becomes a "God of the dead" after his initiatory resurrection from the underworld, the dark zone where every initiate must descend into its abyssal depths.

Among other initiatory references of the Egyptian mysteries, we can also mention the serpent Apophis of the underworld, Seth (splitting of Apophis), who, beyond the demiurgic, propitiates here the initiatory death of Osiris, for his later transmuted rebirth.

We are approaching here very obliquely to a gnostic meaning of the myth of Seth and Osiris, and therefore of a greater depth than the meaning on a usual level of understanding and conventional, since myths comprise different levels of meaning, from frontal and horizontal, through contiguous and increasingly oblique levels, with their respective languages.

The scarab beetle, among the initiatory Egyptian symbols, representative of immortality, is here analogous to the green dragon, with the same meaning.

And likewise, among the hieroglyphic engravings on those ancient sarcophagi (which were not "The feline Goddess Sekhmet, who rules the initiatory red magic (alchemical way of transmutation), whose power is expressed as a green ray (like Lucifer's emerald), and when descending into this world turns red as blood, also stands out.

The keys to an initiatory process can thus be seen, which starts from this world of blood, in order to reach the luciferic green ray and the lost divinity through transmutation.

This Luciferian "hunger" finds its cultural reflection and inspiration in the film of the same name ("The hunger" or "The hunger", starring David Bowie), where, in addition to the wink of the initiatory Egyptian Ankh cross (the symbol by which the Egyptian Gods conferred immortality), The soundtrack features the song "Bela Lugosi's dead" by the band Bauhaus, a song that once again refers to the vampire and his secret of immortality.

We have then that the lost Virya is captured by the hungry design, as the chain of its permanence in this world, becoming prey also to a condition of madness, under the The same insanity design, so that the confusion of the lost ego becomes possible.

Thus, a metaphysical/archetypal link between the metaphysics of hunger and the metaphysics of madness is maintained behind the above-mentioned designs under the kalachakra system.

In order to reverse this situation, it is necessary to play a leading role as an individualised subject, isolated from the The soul's own craving for blood (as opposed to being sucked or drained), so that it is no longer the food of demiurgic hunger, but (as the declared Luciferian enemy of the Demiurge), a sucker or vampire, who seeks to rescue one's blood or vitality, restoring it to its purity through transmutation, and to fight by weakening the work of the Demiurge.

It will "flutter in this direction for a time, with transmuted black wings like a bat", to finally leave this world as a Dragon, to the Origin.

One is thus initially a "son of the Dragon", a Dracula, to eventually mutate into a Dragon itself, similar to the Siddha Dracula!

This search for, assimilation and reintegration of the lost blood, snatching it from the Demiurge, has its figurative expression in the fangs of the vampire..... And the fangs of the Serpent!

Only from a noological apprehension of the hungry design can the ultimate Gnostic understanding of the Dracula myth be obtained.

This Luciferian vampirism is also imitated in shadow form by occultists and demiurgic cults, where the assimilation of blood remains only on a superficial level, by exploiting the properties of adrenochrome and its benefits, such as energetic vitality and even an extensive prolongation of life, but it never reaches the initiatory mystery of the essence of the blood, the blood memory or Minne, from the Origin.

This mystery is accessible only to the Luciferian, and in this sense there is a vampiric gnostic-initiatic system, framed in the left-hand path.

It is an aspect of the same alchemy, but approached from a dark and sinister side. Luciferian system that the initiates of the Kaula Circle know very well.

The Luciferian initiate awakens a craving or "infinite hunger" of his own, which cannot be satiated in this world, and continually impels him to vital drainage, both to regain lost blood and to weaken the demiurgic creation.

In the same way, the aforementioned state of madness is resigned by a Luciferian "madness" (and of course, everything opposed to the Demiurge is considered madness from the Sinarchic cultural point of view), as Nimrod de Rosario refers to us in "The Mystery of Belicena Villca", regarding the members of the house of Tharsis:

"Oh the madness of the Lords of Tharsis, which had made them unpredictable during hundreds of years of persecutions, and which manifested itself as the Absolute Courage of the Pure Blood, a Courage so high that any weakness in the face of the Enemy was inconceivable!"

This comment is referred to by Nimrod of Rosario in the magical novel, in relation to a particular grisly incident. This is when Lamia of Tharsis is being tortured by the Golen, for obtain his confession of the entrance to the secret cavern, and thus seize the Venus stone from the house of Tharsis.

Her son Rabaz is led to the place, thus seeking to intimidate him, in order to obtain, if not his mother's confession, then surely his own. But instead of this, Rabaz, with his hands tied behind his back, as if "driven by a mystical madness", leapt forward to where his mother was standing. He was then placed on the torture table, and with a single bite he killed him, shredding his left jugular vein.

A terrible strategic warrior act of honour, which from the demiurgic mindset is perceived as a madness, but it is not madness as a pathological condition, or mental illness, but on the contrary, a mystical madness, which is not of this world.

This mystical madness takes the initiate out of the shackles of the demiurgic world.

Indeed, in the Arthurian saga, which is also mentioned in "The Mystery of Belicena Vilca", the General is found by Parsifal, a "pure madman".

Similarly, Rudolf Hess's heroic feat of parachuting into enemy British territory is regarded as madness from the point of view of strategic confusion in the blood. In this context, Rudolf Hess is the protagonist of the "mystical madness" of Parsifal, also as referred to in the novel magic.

It thus happens that certain heroic and luciferic acts within a certain strategy are considered from ignorance and the demiurgic vision as "acts of madness". But beyond this limited understanding, there is a state of "mystical madness", necessary and useful to confront the Demiurge and to get out of this insane world, which is completely inconceivable outside of the radius Luciferian.

And only from this mystical Luciferian madness, one can understand how sometimes "losing" a battle in this world, one is actually winning!

The very act of marching against the world is considered madness. But it is not rebellion per se, or the product of psychological frustration, or psychopathology, but is based on a gnostic understanding.

It thus turns out that the opposition to the world of the Demiurge, seeking to break out of its imprisonment, is a mystical madness, which transcends or goes beyond the demiurgic metaphysics of madness.

But from the cultural consideration in the world of matter, certainly everything outside the created world is feared, denied, rejected, regarded as dark and chaotic, and ultimately madness.

We have then, that in the archetypal matrix extreme of the designs of hunger and madness, a luciferic reflex, extremely oblique and inapprehensible from the sanguine confusion, where the Virya already oriented and awakened (or a Siddha who plays that role in that sense) plays the leading role in a luciferic and vampiric craving of his own, and a mystical madness, which leads him to the Gral, the Origin and the liberation, the Gnostic essence of his blood being no longer red but green, always in alignment with the reptile Siddhas of Origin.

On the other hand, at this level one is already protected from the hungry design, since a mutation has taken place in the Virya, who manifests in his behaviour not the playful or sacrilising attitude, but the Luciferic gracious attitude in a conscious way, so that he is no longer an appetizing "morsel" for the Demiurge, but a target on which he will try to unload all his artillery to destroy him.

Evidently such an initiate, beyond the reach of the metaphysics of hunger, has been, not phagocytised and devoured by the Demiurge, but on the contrary, initiatively swallowed by the Great Luciferian Serpent, emerging from its maw completely transmuted.

This transmutation, having been "devoured" initiatively, and then its subsequent regurgitation, means to have received the elixir of the Luciferian Serpent (the elixir of its blood and venom alchemically combined), and is of course a completely different and opposite result than the phagocytisation by the demiurgic serpent design.

The hungry design has been resigned at this point then, by the awakening of one's own craving or "infinite hunger", out of demiurgic interest.

This expression of infinite, non-demiurgic hunger has its mythical typification also in the octopus, a representation in this context of the "stone child", in relation to an "infinite sea of milk" necessary to calm its hunger.

Infinite hunger, which despite seeking to reassimilate that ultimate essence (an essence expressed mythically as a

The "milk" or "blood"), never finds its satisfaction here in this world, and so the work of the Demiurge is destroyed.

We have in this instance a *Selbst*-focused Self, which has centred itself in the actual Infinite, its infinite dimension, but still continues to manifest itself in the world. Thus its infinite craving cannot be satisfied in this limited world, so in its essential hostility, or berserker rage, proceeds to destroy the limited creation, in other words, to drain it from within.

Thus, continuing the myth of the octopus, that gigantic Kraken proceeds to devour entire ships, representing the same principle.

It is worth noting that in that series of the 80s, "El pulpo negro", also starring Narciso Ibañez Menta, the black octopus as a sign or sign of death, has undoubtedly been an argument captured from the blood (consciously or unconsciously), with the same initiatory meaning.

And as for the madness design, it has similarly been resigned by mystical madness, like that of the Lords of Tharsis, the madness of a Parsifal, of a "pure madman", heroic mysticism without equal, which for the established canons of the world is always insane and inconceivable. It is out of reach for someone uninitiated in the dark mysteries of Luciferianism, where under the Gnostic Luciferian understanding, laughter is maintained in the face of every dramatic situation, understanding its illusory character, and facing with courage and bravery any obstacle that arises.

Luciferian vampirism has as its referent the myth of Cain and his sister Qalmana, who according to And they were born with seven heads, and sucked milk from Eve's breast, and sucked her blood.

We have in this myth various gnostic meanings, one of them being the explicit link between Cain and vampirism. But on the other hand, the hyperborean inheritance of blood is transmitted through the mother's blood.

(as is mentioned in connection with the family test in Volume 9 of Foundations of the Hyperborean Wisdom, -Possibilities of the Tantric Way-), so it is understood that Cain is here staging the reintegration of the Hyperborean blood. And he does so, in the aforementioned myth, having both himself and Qalmana, seven heads! Which gnostically signifies a superhuman capacity for blood absorption. Certainly, the condition of a vampire.

This tendency to re-assimilate blood is manifested from birth itself, since Cain is the son of the Serpent!

And from a more oblique meaning, considering that the etymological root of Eve (Havah) also means serpent, what Cain is procuring is the blood or essence of the Serpent.

As could not be otherwise, as exemplified in this myth, the ancestral secret of the blood is the secret of the Serpent!

Thus we find in Cain, a Luciferian rebel, the world's first vampire, and son of the Serpent, Cain's vampiric lineage being the lineage of the Serpent.

Of course, those who belong gnostically and luciferically to the lineage of Cain, carry in their blood the "forbidden mark of Cain", or "mark of the Serpent race", ("mark" which is none other than the Sign of Origin). And only he who bears this Gnostic ophidian mark can recognise another serpent man or woman!

Mythological Review and Going Beyond Cultural Tapasigns Regarding the Serpent

By Christian C.

The stigma and rejection of the figure of the snake and the reptile is deeply rooted in the collective unconscious. This conditioning, based on cultural programming, has generated an almost mechanical attitude of rejection, fear and even, in some, repugnance. Although the mark of stigma clearly has an essentially Judaeo-Christian imprint, and this rejection of the reptile figure has been built up in numerous myths over the course of time, even before Christianity.

It is a manoeuvre of psychosocial control, to block initiatory access to the reptilian potential, and what it represents.

Thus, myths have been structured, as cultural signs, in which the serpent or dragon was presented as nefarious and had to be fought against.

It should be noted that myths are expressed on multiple planes of meaning, according to the connoted language, some of them extremely oblique. However, from the synarchic tactics of psychosocial control, the archetypal expression of myths is structured in the first instance as the cultural tapasigns found in each myth.

To this must be added the mutations and adaptations that myths undergo through cultural hybridisation, deformation in some cases, and syncretism with other myths.

The aim of this study is to rescue from the depths of the myth the initiatory aspect of the ophidian, which has been presented and covered in many different ways.

We can see how in ancient pre-Christian myths, from the pagan world, it is still retained a certain initiatory value of the serpent, even when the scenario was presented in the form of combat or strife.

Thus we find various myths, such as Zeus defeating Typhon, Apollo defeating the Python, Hercules defeating the Hydra of Lerna, Perseus defeating Medusa, Krishna defeating Kaliya, or Marduk defeating Tiamat.

Nevertheless, in all these cases a link between each of these gods/heroes and the serpent emerges.

Thus, we find that there are at least three instances in the myths, in which Zeus assumes the form of a serpent.

The hyperborean Apollo carries the serpentine caduceus, and the oracle of Delphi was consecrated to him, where the Pythonesses officiated, so called because of their prophetic power, in honour of the serpent Python.

In the case of Hercules, we find that the etymology of his name refers to the Sanskrit Hara Kala, epithet of Shiva, who, as is well known, is always portrayed ornamented with accompanying Naga serpents.

The case of Medusa and Perseus has been brilliantly explained by Nimrod de Rosario, in The Mystery of Belicena Vilca, and refers precisely to the fact that the Gorgon, known as Pyrena, was the Goddess of cold fire in the initiations of the house of Tharsis, and that in the deformation of the myth, Perseus became the Goddess of cold fire. representing the cultural hero Golen.

As for Krishna, although he confronts Kaliya, banishing him from the river Yamuna, in other variants of the myth, according to the Puranas, it is precisely Kaliya who transports Krishna as Vahana (Vehicle) across the Yamuna to the city of Mathura.

It should also be noted that in Hinduism, Krishna is considered an avatar of Vishnu, who rests as a bed in the multi-headed serpent, Ananta Sesha.

And with regard to Marduk, the last of the examples cited, he is known in Sumerian mythology as

son of Enki, sometimes depicted as a serpent. So he is the son of the serpent, bearing its essence.

In Norse mythology, on the other hand, the roles of the Gods and serpents, such as Jormungandr and Nidhog, are seen as complementary, in a contest or confrontation that culminates in the Ragnarok, on a cyclical basis.

However, beyond this, Odin (Wotan) himself assumes the form of a serpent, when he takes the elixir prepared by some dwarves with the blood of the sage Kvasir.

Entering into the framework of the Judaeo-Christian culture, a radical change can already be observed with regard to the serpent, exposing it in an eschatological conception, as the adversary and enemy that must be fought relentlessly until the end of time.

Thus, the figure of the tempter or accuser appears, taken from the Canaanite culture, and known today even by the Arabs as Shaitan or Sheitan.

This tempter or Sheitan has its prototype and equivalent in the Egyptian Seth and the Persian Ahriman, figures who, in their respective mythico-cosmogonic contexts, are also represented as a serpent.

And this is where the cultural degradation and stigma of the serpent begins, for although in the Hebrew myth Sheitan is presented as a kind of ally of the biblical God Yahweh, the demiurge, nevertheless this serpent, in his role as tempter, is cursed by God, due to "having exceeded in his tempting test of Adam and Eve", deceiving them.

From this point on, the snake will be even more stigmatised by Christianity later on, as it has been depicted in so many Christian myths and art.

Thus, there are images of saints fighting dragons, such as St George or St Michael, St Patrick expelling the snakes in Ireland, or the Virgin Mary crushing the serpent.

However, for a time in the medieval folklore of Christianity, there was a legend that St. George could alternatively defeat the dragon, or conversely the dragon could defeat St. George.

Some mythologists have interpreted this kind of contest with alternating victory and defeat, in this and similar ancient myths, as a mytho-folklore reflection of the alternating seasons of winter and summer.

And so also the occult knowledge of the mastery of serpentine energies is encoded in the legend of St. Anthony who is said to have undergone trials of "temptation by demons in the form of snakes", or even the local tradition in Cucullo, Italy, of St. Domenico. Or even the local tradition in Cucullo, Italy, of San Domenico, in whose local celebration his image is carried in procession, with carvings of snakes, and even sweets are handed out to the people in the form of "snakes".
snake shape.

It also explains the somehow "balanced" or "complementary" confrontation in the mythical story of gods such as Horus and Seth, Ormuz and Ahriman, Odin and Loki, Quetzalcoatl and Tezcatlipoca, etc.

It is noticeable that in these last examples given (Seth, Ahriman, Loki and Tezcatlipoca) they all have a serpent representation or aspect.

Hence, based on myths such as those mentioned above, many of them distorted, modified or syncretised with other myths, the presence of the serpent in the dark, chaotic, underworld realm is always evident.

It is from this consideration that some demiurgic cults, seeking to hide the secret of the serpent, also created a polarised worldview of a solar vs. lunar character, relegating everything dark to the lunar realm, and in some cases also appropriating serpentine aspects from their solar polarity.

Then, it must be remembered that the reptilian or lizard-man aspect was assumed by the Siddhas when they entered this world through the gate of Venus. Even the traitorous Siddhas, who subsequently

camouflaged their reptilian appearance as angelic winged beings.

Thus the term Seraphim has its root in Seraph or Serpent.

Moreover, let us remember that in The Mystery of Belicena Vilca, when the meeting of the Virgin of Agartha with Lucifer on Venus is mentioned, he is also mentioned as Seraphim.

Similarly, the same demiurge also has a draconic aspect, like the one presented to Princess Isa in the episode of King Nimrod and the Kassites.

Considering this draconic demiurgic aspect, called Enlil, it is understandable that archaeology has also found medals from the 1st century, depicting the demiurge Yahweh in the form of a serpent, and even the consort attributed to Yahweh, Asherah, was also depicted in serpentine form.

But this demiurgic serpentine aspect can be completely neutralised by Ophis Lucifer, the serpent God.

Similarly, some demiurgic rulers also display certain features of reptilian typology. But they are in opposition to the lizard-men of Venus, the Hyperborean Siddhas.

A myth where the battle with a dragon is presented, but at the same time an initiatory secret is highlighted, is when Siegfried kills the dragon Fafner. Fafner's blood splashes onto Siegfried, who tastes his blood, being able to "understand the language of the birds". Let us remember that behind the winged form of the birds lies the reptile, which was before the birds. Thus, the blood of the dragon Fafner, the blood of reptilian, acts as a powerful trigger in Siegfried's blood memory, being able to understand the language of the lizards.

A literary myth where the figure of the dragon is given an initiatory character, even when the knight fights him to death, is in the legend of King Arthur and his noble knights.

In the legends of the Arthurian saga it is common to find the contest or confrontation between two dragons, one red and one white, which in symbolic terms represented respectively the kingdoms of Uther Pendragon (father of the legendary Arthur) and his enemy Vortigern.

Much has been written and commented about these legends, but very little about the ophidian secret hidden there.

In the esoteric language of symbols, white and red represent respectively the poison and the blood of the serpent, and it is from their mixture that the elixir is obtained.

This "blood and poison" is also expressed on different levels of meaning, from the chemical substance itself to a symbolism of internal glandular secretion that triggers mystical experiences, as well as the crossing of opposite and complementary energies, another variety of "red and white".

Arthur's own surname, Pendragon, hides the key to this mystery, meaning "head of the dragon". At the same time Arthur derives from "Arthos" bear, a concept that has also been interpreted shamanically as alluding to the bear totem, but when the "bear" is given an appellative complementary to "dragon's head", it seems to read between the lines that it is a kind of bear / dragon .

In the text Perlezvaus, a story is told in which Arthur is sent by his wife, Queen Guinevere, to rescue a maiden.

In the midst of this adventure, Arthur is attacked by a black knight (here a substitute for the dragon holding the maiden prisoner) and wounded in the arm by a spear, the shape of which resembled a serpent.

Arthur's own blood (the dragon) heals and heals the wound, and then he continues to fight and defeats the black knight.

After decapitating him, she takes the black knight's head to the freed maiden, and with this skull the maiden anoints Arthur's wound, healing him for good.

Here we see in the first instance a combination or mixture of the fiery serpentine spear (the poison) with Arthur's blood. A mixture of white and red

And in a second instance, the blood of the black knight (dragon's blood, which also carries its poison) is anointed on Arthur's arm, which is completely healed.

This alchemical mixture of red and white, and the serpent maiden or priestess, holds the key to the whole secret.

From these examples of myths and legends cited, it is clear that in antiquity the serpent and the dragon, even when their original role had already been distorted, nevertheless retained an initiatory role.

Even cases of combat with a dragon or ophidian figure must be understood in the initiatory perspective.

Profound Insights into the Hyperborean Wisdom

By Christian C.

One of the most interesting commentaries on the "Fundamentals of the Hyperborean Wisdom", which merits several comments, in order to arrive at profound truths concerning the mystery of spiritual enchainment, is the following:

"Let us consider, then, a HOLLOW SPHERE, of homogeneous substance. It is, topologically, a BILATERAL SURFACE: one side constitutes the inner spherical surface and the other the outer surface. Let us now suppose that such a hollow sphere represents an eternal Spirit BEFORE the fall. Each one of the infinite points of the INNER surface is a nucleus of absolute gnosis LOOKING TOWARDS THE CENTRE. At the centre, at a point in the inner hollow space, all the LOOKINGS of the gnostic-points converge and a total synthesis of Wisdom is realised there. It can be said that at the centre In the spiritual sphere there is an absolute I, which KNOWS every point of its being because it is the synthesis of all these points. How does such a being ACT? By contracting or expanding its volume and applying its absolute Will in inner space. If the Absolute Self wishes, it can contract the It can expand it and create as much inner space as that of an entire universe; and if it wishes, it can also ORGANISE SUCH INNER SPACE and become a Pantocrator, as Abraxas once did. But the Spirit is not a Demiurge, it has no INTEREST IN STAYING IN THE WORLD OF MATTER AND ENERGY; it comes from the Unknowable, and there it must return. How did it get into that demented world? By accompanying the race; by following the bosses; by A-mort to Ella, perhaps."

From the above extract, it is clear that the hyperborean spirit possesses the possibility (by using and organising its own vril) to unfold its own world, i.e. its own creation, and that is the explanation why this world exists. And that is the explanation of why this world exists. The world, in all its gigantic manifestation, is nothing but a demiurgic unfolding of its own substance. And the Gnostic gazes, which in the normal spherical spirit converge in the centre, have become the omnipresent diffusion of the "eye of Abraxas", such gazes being expressed for their manifestation in the world of matter through countless gravis.

But it is not a question of the spirit, as is rightly referred to here, which is completely alien to this world, but the "Demiurge" has its explanation in an uncreated spirit. Hence even after the

Demiurge as such, there is also an eternal spirit, which has expressed itself under the limited and finite appearance of the Demiurge.

This unfolding of the Demiurge, starting from its very essence (the Vril which, after the manifestation of the Demiurge, also responds to an uncreated spirit) forms the prison, in which other eternal spirits can be captured.

In this prison, the hyperborean spirits have been held captive through the expression of the lost "I". That is to say, as a reflection of a glimpse of the infinite "I", after the genetic key, in the so-called "second act" of the spiritual enchainment, after the reversion, dispersion and strategic confusion of the "spirit".
sphere", which in itself constitutes the "first act".

Likewise the power or vril concerning the spirit that assumes the demiurgic mask has been expressed dextrogirically in its highest expression. Spent vril, Shakti which has become Prakriti.

She "of the infinite spirit behind the Demiurge", without which the Demiurge has gone mad like a mad scientist in the experimental field of this world.

And the only way to rescue that She, as well as the collateral unleashing of other hyperborean spirits, is to put an end to the work of the Demiurge.

But not merely by "destroying the world", for the manifestation of the world would return to its original manifestation. for the manifestation of the world would return to its

The key is then to destroy the Demiurge himself. The key then lies in destroying the Demiurge himself. Of course, in its finite manifestation. That is to say the demurge as such. Otherwise, the infinite spirit behind that manifestation is like all spirit also eternal.

That is to say, if we consider the Demiurge as an eternal spirit, he certainly cannot die, since he also belongs to the uncreated world, (he also possesses his own Vril) and as it is referred to in "The Mystery of Belicena Villca, the Demiurge has the same origin as the hyperborean spirits. That is to say, the Origin, which according to what is also commented in "The Mystery of Belicena Villca", in terms of kabbalistic would be the Ain Sof.

But if we consider the archetypal aspects or manifestations that the Demiurge assumes, such as the planetary logos, the solar logos, and the galactic logos, as well as their expressions in the guise of Devas and archons, these aspects can be effectively destroyed. This is equivalent to, after the dissolution of the

cosmic order and its demiurgic ruling aspects, to bring back the "spent Vril" of the Demiurge to its original condition. That is to say, to liberate and rescue the "She of the Demiurge", i.e. the runic expression (Vril) of the eternal and infinite spirit itself after the demiurgic masquerade it has assumed.

This destruction of the demiurgic world, and even the devastation at the end of the Kalpa, the Mahapralaya, does not please the traitor Siddhas either, for if this were to happen, their episode as protagonist Sidhas in this world and denying the Origin, would also come to an end.

Thus it is that the treacherous Siddhas seek to delay the Maha Pralaya as much as possible, in dissent even from the Demiurge himself!

For this, from his complete control of the Kalachakra system, and mastery of the sign Tipheret (beauty and demiurgic fascinosum), destabilise civilisations and nations that can approach the entelechy of the demiurgic aspects of beauty, power and love in this world.

So it is in the interest of the traitor Siddhas that no people or civilisation should achieve the joint entelechy of the above-mentioned demiurgic aspects, for if it were to be realised, it would dangerously precipitate this world to its very entelechy culmination, or Mahapralaya.

It is remarkable in this light, how a nation like the United States, so advanced in the entelechy of beauty (technology), power (military and financial strength) and the so-called love of the world (professed by such a variety of religious cults), has been dangerously threatened in recent times in the areas of financial power and technological development by another nation, such as China, in the sphere of world sense.

In this way the Siddhas have ensured that no one nation or another can accelerate the entelechy together of the three demiurgic aspects already mentioned.

And it is true that behind the race of Saxon descent, and the Chinese race of Mongolian origin, there is the metaphysical and racial backing (the design of each race) of different Manus, who maintain their own interests under different factions.

These disagreements between the traitor Siddhas, and at the same time with the Demiurge himself, are reflected in the internecine disagreements between the different sectors of the synarchy, each of which receives the support of the other.
metaphysicist.

Continuing with the lurid theme of spiritual enchainment, we understand that the misplacement of the lost self in the Matrix (as a reflection of one of the gazes or "vectors" of the infinite self, which in turn arises as a reversion of the gnostic gazes of the absolute self), means that as a "lost self", it is certainly within the Demiurge himself!

Or, to continue the analogy of the sphere-spirit, the lost self is the reflection of an infinite self lost (i.e. reversed) in the "sphere", to continue the analogy, of the Demiurge himself, a sphere which has been expanded, the Vril of the Demiurge manifesting there, in the form of this creation.

In short, the captive spirits are projected into the interior of the Demiurge.

The case of the traitor Siddhas is also another great mystery, for they have not been reversed, but are in the world of the demiurge, and retain their Vril. But at the same time, in their "lila" or play as Siddhas, they deny the Origin (or play at denying it), so that as in the case of the Demiurge, their Lady of Origin is not manifest, but "forgotten" and denied. This is the reason for the penchant of the traitor Siddhas, and their followers in the synarchy, for ritual sodomy.

Likewise, the lost Self has been fettered precisely by following a "false she" or the image of precisely She (Her lady of Origin), in the projection of the symbol of Origin by the traitorous Siddhas.

Hence the chained Self's quest for self-sufficiency in this world, having forgotten Her, is in itself most aberrant. For in this world, irrespective of the form, whether masculine or feminine, here it is all Him (the Demiurge), for matter itself is an expression of the demiurgic substance or essence.

This means that the lost Self has fallen into a "homosexual" act with the Demiurge. And such is the greatest dishonour to one's own spirit, and to one's own Lady of Origin.

Notwithstanding this calamity, the female hyperborean spirits, the Valkiryas, have come to the rescue of their fallen warriors, precisely because of their loyalty and A-mort.

Lucifer's descent into this world at the time of Atlantis was due precisely to the cry for help from these Valkiryas by their A-mados warriors.

And these same Goddesses, too, have descended into this world by A-mort, but the mystery of the female spirit is that her incarnation was direct, without prior reversion, unlike that of the male hyperborean spirit.

In fact, it is a "fragment" or projection of the feminine spirit that incarnates, for She is definitely in the Origin, waiting for Her A-born.

Then, according to the path of liberation followed, according to the typology of the Virya, we find the Kali woman (wet path), the Kalibur Lady (dry path), the mystical Soror (path of alchemy), or the Vraya woman, oriented and active in a strategy of liberation.

In Gnostic sects or schools which have now disappeared, this Lady was alluded to as Sophia, since she embodied their mystery. Let us remember that the name Sophia derives etymologically from Is-Ophi or light of the serpent.

In modern times (and in ancient times also some dark witches) certain dark ladies allow us to contemplate the dark beauty that can be seen in and behind the signs of death.

It can thus be seen that in various paths of liberation, an initiated woman, or one with certain characteristics, is necessary and present, who, embodying the feminine argument and assisting the Virya, allows him to eventually focus on the original mystery of A-mort, and its Lady of Origin.

In some cases, the woman Lilith (as opposed to the woman Eve, who always keeps the lost Virya in illusion), "breaks the heart" of the Virya, which generates a certain psychic instability. Yet, despite this, there will remain in some the indelible trace, by way of intuition or a certain perception, that such a woman evokes the lost memory of a Lady of immense beauty and splendour, who is not of this world. And the way to reach her, or to go to meet her, is precisely by immersing oneself in and passing through the beauty of abysmal darkness that the woman Lilith embodies.

That is to say, the encounter of Her, behind the infinite darkness, irradiating her own luciferic dark light.

In connection with the extract from "The Mystery of Belicena Villca" quoted at the beginning of this text, we also have the following from "Secret History of the Thulegesellshaft":

"We must now make it clear that anguish has its dark origin in fear. And both anguish and fear are feelings, i.e., vibrations of the "emotional body" of the pasu. The awakened virya, in order to achieve the mutation of his human nature into superhuman and to conquer the Vril, must first abandon all feeling, all emotion. After he obtains the Vril, he can CREATE for himself the WITNESSES that He will have at his disposal as many feelings and emotions as he wants, without limits, DREAMING of whole universes of EMOTION, of worlds of poetry and of nameless love. But while abiding in the universe of the Demiurge, it must be borne in mind that every It comes from the vibrations of an astral energy body, associated with the astral body. .physical, designed to favour the EVOLUTION OF THE PASU. That is why the Hyperborean Wisdom teaches that "fear is a strategic weapon" and that "emotions are the most VISCOUS mode of illusion". All emotion, love, fear, desire, etc., is SHARED with the Demiurge because it is generated in a body formed of pantheistic matter".

Here Nimrod de Rosario is perfectly clear that the hyperborean spirit in its state of being The original, like Siddha, is completely free to create his own world, in whatever variety he chooses. Which indicates, and beware of this concept, that it is not "creation or the world per se" that is condemned, but the problem in the present world, and its ruling Demiurge (in truth, it is not the creation of the world per se) that is the problem. (the "creator", but the organiser of matter). The Demiurge has driven the development of his world by using the Vril of other Hyperborean spirits.

Strictly and technically speaking, this occurred after the Demiurge's agreement with the traitor Siddhas. It was they, and not the Demiurge directly, who put the Hyperborean spirits in chains.

Until the entry of the hyperborean Siddhas into this world, the Demiurge was in this world "the only God", as referred to in the Judeo-Christian Bible.

Yet the Siddhas approached this world precisely because they perceived that the Demiurge, by trying out different types of creation and creatures, was eventually intent on capturing other spirits. hyperboreans. Since this question concerned the Siddhas themselves, they then approached, entering through the gate of Venus.

It is said that they may have come from fighting on other worlds. This suggests, given the Kshatriya warrior essence of the Hyperboreans, that analogous situations may have arisen on different worlds, in relation to another Demiurge or Demiurges.

Supposed Dualism in the Hyperborean Wisdom

By Christian C.

While a first reading or approach to hyperborean wisdom might lead to an understanding in dualistic terms, as many Viryas maintain, a closer look reveals that it is indeed about extra-universal truths of a larger scope.

We have on the one hand, from "The Mystery of Belicena Villca" onwards, an explanation always in terms of two opposing sides. And this is necessarily so, since the Virya is imprisoned in the world of the Demiurge, and therefore two clearly defined battlefronts are established.

We thus see the Unknowable and the Demiurge, the loyal Siddhas against the treacherous Siddhas, the white Atlanteans against the brown Atlanteans, the stone of Venus and the lamp, always confronting each other.

perennial as a legacy of these two groups, the blood covenant and the cultural covenant, hyperborean lineages and the demiurgic sacred race, the Gral and the tablets of the law, the Atlantean Kristo and the Hebrew Christ, the strategy of hyperborean groups such as the Circulus Domini Canis, vs. the synarchy, etc, etc, etc.

Of course, the hyperborean spirit, being completely alien to this world, cannot have any kind of co-substantiality with anything demiurgic. So the synarchic occultists who speak of the integration of opposites remain only on the soul plane, there being no strategy from that integration to eventually transcend it and arrive at the spirit.

In this sense, a dualistic vision is understandable, from the essential primordial dichotomy: spirit and matter!

Also every hyperborean strategy starts from the Virya as opposed to the Demiurge, or his agents, or the world of the Demiurge. To this effect, the dichotomy expressed in the above-mentioned examples can be seen.

Beyond that, every hyperborean spirit is a God, or Goddess, in the world of the Unknowable, in Hyperborea as the homeland of the spirit.

And in that sense, one can no longer conceive of any kind of duality in terms of dichotomy. Instead, there is a duality in the essence of the hyperborean spirit as El-Ella. That is to say the spirit

hyperborean (Who is an absolute God), and She, as a pure runic expression of the Vril, being thus also a Goddess.

In a deeper sense, one can no longer speak strictly of "duality", but of an indissoluble unity between Him and Her, while at the same time each retaining their separate individual identity. But in this separation there is a permanent conjunction.

At this point we understand that in the hyperborean realm of Origin, there is no longer dualism as opposing forces. There is no longer the opposition of the Unknowable vs. the Demiurge, but a plurality of Gods and Goddesses (if one can call them so, since they are still limited terms of human language) of absolute character.

It is thus a "transcendent metaphysical polytheism". Unlike the polytheisms known from many ancient cultures, in which the divinities rule or personify the forces of the universe, this is a "transcendent metaphysical polytheism".

nature, here we are dealing with extra-universal Gods. Hence the term "transcendent", in contrast to the immanent polytheism of the universal gods.

To speak of a "metaphysical polytheism" should not be misleading either, insofar as metaphysical refers to the archetypal. Here we are talking about a supra-archetypal instance, and in this metaphysical sense of the highest order.

In "The Mystery of Belicena Villca" it is stated that the Demiurge comes from the same place as the other hyperborean spirits. The point of origin, according to the initiatory novel, is, according to the Hebrew kabalah, the Ain Sof.

That is to say, it is accepted that the Demiurge has the same origin as the hyperborean spirits. And this means that the Demiurge is also another God, equal in essence to the other hyperborean spirits. A question which, under the strategic confusion, the lost Self of the Virya fails to realise.

The problem arises, from that variety of hyperborean Gods, when some of them (the treacherous Siddhas) disorient other peers of theirs, i.e. similar to them in essence, in order to achieve the phenomenon of the "lost self" on the part of those disoriented hyperborean spirits, and thus add Vril alien to the world of the Demiurge, who is also similar to them.

It should be noted that this situation, while a tragedy of the highest order for the Virya, in the realm of the Gods is nothing more than a kind of competition or game, in the form of a "lila", using the term "lilac".

Sanskrit term for the recreation and pastimes of the Gods.

The world itself, as the creation of the Demiurge, is in reality an unfolding from his own Vril, expressed in dextrorotatory form. The problem is when other hyperborean spirits get caught up in his game.

And then war breaks out between one faction and the other.

Even the traitorous Siddhas conform to the illusion of this world to a certain extent, playing at recognise the Demiurge as the "one God", but obviously as long as they are given their place of power in this world.

In the background every Siddha, loyal or treacherous, knows indeed the reality of the Origin. And in fact the traitor Siddhas effect the genetic key, embodying the symbol of the origin!

So this question of a Demiurge, the traitorous Siddhas who go along with his plan, and captive Hyperborean spirits, all of them being Gods in the Hyperborean Origin, may already have occurred on other vanished worlds of which not the slightest trace remains.

This is not in fact the first Demiurge, but this story, with different Siddhas, has already taken place previously, and may even after this world disappears with its ruling Demiurge, come back to the world. occur with other Siddhas and under other coordinates.

The Demiurge also conforms to this "lila", for as a further God belonging to the unknowable world, he cannot express his infinite aspect. If he did, spiritual enchainment would not be possible. Hence he assumes a masquerade, let us say, a limited aspect, which as such can have an end.

In the story of Nimrod and Princess Isa, we have the episode where Nimrod at one point mistook Kokabiel for the Demiurge himself, and tried to eliminate him. What does this mean? That the Demiurge possesses a limited manifestation or aspect, according to his regency of manifestation in this world, which may eventually die.

But not the eternal spirit of the Demiurge, behind that masquerade, the limited aspect which is in reality the Demiurge as such.

Nimrod of Rosario mentions in "Fundamentos de la sabiduría Hiperbórea", Volume VI, the case of the Oleg, spirits chained to minerals, who were already present when the Hyperborean spirits came to this world!

This tells us that the Demiurge had previously experienced this question of spiritual enchainment.

However, of course, once released, the hyperborean spirit is already sufficiently oriented so as not to be misguided and confused again.

But we have infinite hyperborean spirits (each of them infinite in itself) in the infinite world of the Unknowable. For that is just the meaning of infinite, Infinitely infinite, so that this possibility, framed in a "lila" as already referred to, can always take place among some of these Siddhas.

Despite this, we have in the hierarchy of Siddhas, the emissary of the Unknowable, Lucifer, who possesses the attribute of never being able to be deceived or confused. There is no possibility of any fall for Lucifer, and this gives him a unique and exclusive status among the Gods/Siddhas of Hyperborea.

Ultimately, the duality between the world of the Demiurge and the world of the Unknowable (where each hyperborean spirit can in turn unfold through its Vril its own reality) is resolved under the question of the turning or unfolding of the Vril in a dextrorotatory or levorotatory sense, which expresses itself in a manifestation of the demiurgic, or hyperborean, serpent.

The key to this ambiguity is, unsurprisingly, resolved in the wise Serpent.

Thus we have, on the one hand, a serpentine demiurgic expression, alluding to the myth of Eden, quoting "The mystery of Belicena Vilca":

"Remember, Priests, that the Temptation of the Serpent plunges a man into sin but leaves his virile function intact; and that the virile man can always rise from moral misery through war and heroism, and fall into the power of the Enemies of Creation!"

The text goes on to comment that the fall brought about by the serpent of Eden will be replaced by the dragon of Sodom, thus irreversibly sinking the Viryas.

And on the other hand, we have the same myth of Eden, and the serpent, from the Luciferian hyperborean call to the Viryas:

"It will be difficult for anyone to imagine the marvellous spectacle of the General descending into the seven hells. Perhaps if one thinks of a Green Ray, of blinding brightness and Gnostic influence over the seer, before whom the Demons turn their fierce faces frozen with fright; a Ray which, like the reaping blade of an invincible Sword, goes tearing through the four hundred thousand worlds of Deception, seeking the Heart of the Enemy; a Green Flying Serpent bearing in its teeth the Fruit of Truth, hitherto denied and hidden; if one thinks of the Thunderbolt, the Sword, the Fruit, the Serpent, perhaps thus it is possible to intuit what happened at that crucial moment when Truth was made available to the captive Spirits. Yes, for since the Gral settled on the Vruna of Orichalcum the Tree of Science was planted within the reach of those who had been held in captivity.

who, completely confused, lived in Hell believing they were living in Paradise. From now on they could eat its fruit and their eyes would be opened! Hallelujah for Kristos Lucifer, the Serpent of Paradise! Hallelujah for those who ate of the forbidden Fruit: awakened and transmuted men!"

The Lizard Men

Excerpt from *Disertación Hiperbórea* taken from Luis Felipe Moyano's writings on Mythology. Hyperborea, referring to the lizard men. This is all there is on the subject in these writings of Luis Felipe Moyano. Note that at the end of the excerpt the author ends the subject. The subject now continues in the writings of Christian C. The information currently being downloaded comes from the same hyperborean source.

The present concept will be described only as much as is necessary to clarify the status that "feathers" confer on other designs, making them active determinants of initiatory arguments.

At the time of the WHITE TRAITOR the Hyperborean Spirits, having entered through "THE GATE OF VENUS", were at a level of universal quantification signified by the sulphurous atmosphere of Venus, and therefore linked to the functional matrices of the serpent design, which make up the particular organic structures of the only creatures that support the highest percentage of volcanic emanations in their habitat; THE LAKARTS.

It is logical then, that the reality of them refers to the Origin of the Spirit, that in order that this idea of the "DIVINE ORIGIN" and its powerful presence in the memory of the blood of the virya, not to the "DIVINE ORIGIN", the "DIVINE ORIGIN" of the virya, should not be a "DIVINE ORIGIN". interferes with the "sublime" soul origin of the transmigrating Monad, the most committed organic lines or species of the Saurians, AT THE TIME OF THE CONSTITUTION OF THE KALACHACRA WERE SUBMITTED TO AN ALUCINATING MUTATION WHICH TURNED THEM INTO BIRDS, giving rise to the The solar initiatory path proposed by Manu through the angelic winged forms that the Traitor Siddhas pompously like to wear, for the consumption of the rapt adoring souls of so much light, was thus assured; in reality those wings are only the proof of that incredible mutation that even they maintain... a "sacred" disguise.

In the Norse legend of Siegfried, it is narrated that when Siegfried pulls the sword out of the dragon Fafner's body, he is stained with the dragon's blood and when he puts his hand to his mouth, he realises that by sucking the blood, he has been able to get it out of the dragon's body. dragon's blood can understand the BIRD'S LANGUAGE; the blood of the dragon Fafner, UPDATES THE MEMORY OF BLOOD AND IT UNDERSTANDS ITS NATIVE LANGUAGE OF LIZARDS WHICH HAS BECOME THE LANGUAGE OF THE BIRDS THROUGH THE MUTATING ACTION OF THE KALACHACRA.

The Aztecs and Mayas represented the earth as a monster in the form of a reptile or lizard. The creature called Cipactli is in the form of a lizard or crocodile, whose skin made of plates and grooves resembled the roughness of the earth's surface. The cosmogonic myths depict this great lizard floating on the primordial sea, representing the earth in formation in the wondrous days of the dawn of the world. If we look again at the depiction of Capricorn in the clause: "The chimerical aspect Goat", we can now interpret that, in its lower part, the child treading on a lizard on the left, and a man stepping on a snake on the right, are respectively the beginning and end of the time of microcosmic evolution. It was a symbol of creation, the beginning and the ancient.

The Mixtecs have a legend in which they say that when the gods created the world they took a lizard and split it in two, one half formed the sky and the other, the earth. Its back was the bark and all the trees and herbs, flowers and fruits grew there. From its thorns were formed the valleys and mountains; its nostrils were caves and from its eyes sprang the wells and fountains; from its mouth came forth the rivers and its open jaws were the great cavern, the entrance to the underworld or the world of the dead.

Card number 22, according to the Marseilles or Egyptian tarot, appears as; THE CRAZY or THE RETURN respectively, the ambiguity of the card is due to the fact that the individual can star in "THE INITIATIC RETURN TO THE BEGINNING OF TIME", symbolically stepping on the lizard of the beginning or starring in "THE EVOLUTIONARY REGRESSION OF THE MISERY OF THE RABIES-SICK SOUL into the troubled waters primordial of the unconscious, where in fact, the lizard dwells, as we can observe in the image of card 22 in its variant of "The Madman", described in the article; "The Chimerical Serpent Aspect".

It is clear from these mythological accounts the presence of the lizard in THE BEGINNING OF THE WORLD... OF THE WORLD REARRANGED, POST-KALACHACRA.

No more needs to be said about it, and the mystery surrounding this concept can only be solved in the world of the LIZARD MEN, THE HYPERBOREANS OF VENUS.

The Luciferian Black Flame and the Serpent!

By Christian C.

Beyond the false luz of this world, illusory in different densities, it is in the darkness that the deep truth, seen, hidden and proscribed by the so-called luz, can be realised.

This does not mean that the darkness lacks light, but that it has its own light, the dark light, and it is this dark light that is the Luciferian radiation (Lucifer "the light-bearer") as opposed to the illusory light of this world.

Spirituality has commonly been associated with the dark and the dark world, a concept that is due on the one hand to a tendency to hide and prohibit the hidden secrets of the dark world, and on the other hand to a new age trend, in which the dark and the dark are considered to be elevated spiritual radiations.

Nevertheless, it can be seen that the colour spectrum is due to different radiations, different vibrational patterns, as well as the colours of the rainbow, which are detached from a beam of light. But on the other hand, all colours are absorbed and disappear in black, which is the furthest away from all colours, since it absorbs all vibrational frequencies. In the black no illusory form can be maintained, and the luz yields to the infinite blackness, ready to reveal its hidden mysteries...

In the ideo-logical/esoteric support of the martial arts, it is the black belt in which mastery is acquired, and this conception rightly refers to how black is the ultimate completion, since by absorbing all other colours and forms, black is therefore beyond all the unjust denial of this world.

It is therefore in the depths of the black, or the dark, that mastery over all phenomena and forms is obtained.

This dark substratum has been figured as the maw of the great Serpent, whose primordial darkness finely swallows or devours the world's light false.

In the myth of the Puranic cosmogony, after the cosmic devastation, the serpent of my heads Ananta Sesha remains when all else has disappeared. And it is precisely because the serpent has been at the beginning as well as at the end of the manifested that it knows the secret of the release of that cycle repeated over and over again in countless kaīpas.

In the myth of the serpent of Eden, it can be seen how the serpent has also come to the beginning Before the "fall and deception", and that the serpent's presence at the beginning of the labyrinth indicates and suggests that he knows the exit from it.

So the darkness has on the one hand a necessary value even within this world of justice. For, metaphorically speaking and with a comprehensible example, the stars can breathe only because of the darkness.

And it is that call of the night, silent, deep and dark, that summons so many outlawed beings, such as tantrics, occultists, witches, alchemists, lobo men and vampires, behind all of whom are found important initiatory claves.

And on the other hand, in the midst of the complete darkness, without the counterpart of the created luz, in the midst of that unfathomable darkness, there is the Great Serpent, which with the luciferic luz points the way back to the origin.

There are occults who, while assuming or rescuing the initiatory dimension of the dark side, have fallen into the falacity of trying to merge, or equilibrate, in short, to harmonise the huminous and the dark.

They even consider that they would be two quadrants belonging to two opposite poles (Universe "A" and Universe "B"), which need to be said, integrated and equilibrated.

The difficulty lies in the fact that we are starting from a fundamental error, that we are trying to "assume" or integrate, or synthesise, something that is itself demiurgic substance.

Here it is important to establish the difference between the initiatory, Luciferian darkness and, on the other hand, a certain darkness of demiurgic expression.

That is to say, there is also a dark demiurgic realm, the reverse side of the arb of life, composed of the so-called Qiphot.

This dark sphere consists of a kind of "demiurgic unconscious", where the demiurge's conscious attention, and the projection of his logos, is not focused there. So it can be more strategic at times to approach, either from attack or infiltration.

That is the reason for Lilith's presence in that dark and dark side, together with dark elements. demiurgists, as it allows him to recruit many who fall or venture there, testing others, and ready to detonate the demiurgic machinery from within, without the demiurge even being able to prevent it.

On the other hand, there is the darkness as a Luciferic force bursting forth from the uncreated world into this world, which is perceived as such from the soul, because the soul cannot enter and perceive the radiation of the spirit.

But those who have been touched by this dark light, perceive clearly the wide spectrum of variety after plunging into the depths of the initiatory Luciferian darkness.

It is thus the black Luciferian llama, which, as a serpent, breaks into this world, spreading its venom and at the same time guiding the Viryas back to the origin.

A precious gem is seen embedded in the head of that black Cobra, and is called Nag-mani, or "the jewel of the snake".

This darkness, not being the product of the demiurge or this world, is not capable of being fused or integrated with that falsa luz of the world, which it essentially opposes.

But, just as the imitative work of the demiurge in his creation, so too a certain dark aspect is imitated, and remains hidden behind the demiurgic false luz.

Thus, we have the black Sol, the expression of Lucifer himself, which remains from behind Venus, and a second black Sol, or extension of the first, which radiates from within the underworld.

Moreover, there is a "third black sol", which is not tal, but an archetypal imitation of the uncreated black sol. This is Thagirion, the central qlipha of the arbl of death, in complementary opposition to the sephira of the belleza aspect, the sol Tipheret.

It is this "black sol" or Thagirion that can be approached, if the strategy requires it, in order to neutralise from there its luminosum, or Tipheret, which is what generates the fascinosum of the lusorias. created forms and their belleza, which is not tal.

But this instance is only viable if the Virya has the principle of encirclement fully expressed, so that he may not fall victim to any infliction of the qiphas that may also manifest.

Thus, after neutralising Tipheret from Thagirion, the Virya must resign all manifestations of chaotic forces of the arb of death that may arise.

These two trees, the tree of life and the tree of death, are both governed by the demiurge, Regardless of whether I can, under a certain hyperborean strategy, always aplicating la ley del It should be more strategic to address the area of death, but it must be clear that both areas must eventually be transcended.

The seven so-called seven heavens and seven hells, the triad of the tree of life (Kether, Chochmah and Binah) and the

The triad of the tree of death (Satariel, Gaghiel and Thaumiel), as well as the abyss or Daath, all of which must be overcome in order to be effectively liberated.

The sphere called Daath, or abyss, is essentially the crossroads to the final confrontation with the Demiurge.

For, if one resigns oneself to the sign of the origin Tipheret, the belleza and "heart" or demiurgic aspect, and then crosses the abyss or Daath, one has left the Demiurge at a strategic disadvantage.

And from that instance, being as Lucifer, who dwells in death, yet at the same time has become beyond death, the higher demiurgic triad of Kether/Chokmah/Binah can here be destroyed.

As for the black Luciferian branch, that Cobra of dark light, it is understood that there is no possibility of "equalising, synthesising, harmonising or fusing" with the light of this world.

On the contrary, this Luciferian darkness devours the false luz of the world.

So, synthesising two essential aspects, we find two types of darkness. An archetypal darkness, which can be approached strategically if the conditions are right, and an initiatory-luciferic darkness, of a higher order.

From the realm of the dark, the initiatory link of the serpent to the underworld is more clearly understood. (The hidden dimension of the initiatory path, which Christianity has distorted as a "hell of punishment").

There are many associations between the serpent and the underworld. Let us list some of them:

The ancient warning of the serpent, observing that it emerged from beneath the earth, a through holes, etc., induced the idea that the snake as such must know the secrets of the underworld, associated with the underworld on a physical level, and why not, perhaps, be its guardian.

The Swiss psychoanalyst Carl Gustav Jung said that all archetypal heroes were in one way or another linked to the underworld and the serpent, which already gives us a glimpse of an initiatory *llave* in relation to the serpent and the underworld.

The instinctive and primal substrate of the human brain is known in neuroanatomy as the reptilian brain, which suggests that some serpentine secret may lie behind the rational psyche. of any average human being.

Underground earth currents, known as ley lines or "dragon lines", are electromagnetic currents that are said to circulate or travel like snakes.

Intramolecular naturetly presents us with DNA, whose double-helix shape is very similar to a caduceus.

Different mythological and philosophical traditions of ancient civilisations have always established some kind of link between the underworld and the snake. Examples are:

The duat or underworld of Egyptian cosmogony is said to be ruled by the serpent Apophis, also known as Apes or Apop.

The underworld of the Aztecs, or Mictlan, is said to have been guarded by serpents.

In the Puranic tradition of India, the underworld or Patala is said to have had as its ruling deities the Nagas or serpent divinities.

In the Scandinavian mythology of the Yggdrasil tree, its roots are said to have been gnawed by the Nidhog snake.

In the underworld conceived by the Greeks, the dog Cerberus, whose tail resembled a snake, the well-known Medusa, and even goddesses such as Hecate and Persephone, who are sometimes depicted carrying a snake or with snakes coiled in their arms, are said to dwell. Typhon is also closely linked to the subterranean waters.

It is notorious that the Greek underworld was called "Tartarus", the same root as Tharsis and Tartesside or Tartessos.

Thus the initiates of the House of Tharsis are, in the initiatory sense, "children of the abyss" or "children of death", since having crossed the abyss, they have died to the animic or created life, no longer being, as in the first demiurgic birth, "children of life", but "children of death"...,

And in the same way as Lucifer or Wotan, dwelling in death, while being beyond death.

The initiatory ordeal of the Goddess Pyrena, through which in ancient times those members of the House of Tharsis who became men of stone passed, proves this point beyond doubt, and the The initiatory voraciousness of the serpent, considering the serpentine head of the Gorgon, and its petrifying gaze.

In fact, all dark divinities and divinities in relation to the underworld and death are associated with serpents. In India, Kala bhairava, a terrible and initiatory aspect of Shiva Lucifer is an excellent example, as well as the Goddess Ka'i.

The Stone and the Serpent - Part One

By Christian C.

In the myths of Hindu cosmogony, recorded in ancient texts called Puranas, as well as the epics Mahabharata and Ramayana, it is referred to that the serpentine beings Nagas, possess a mystical stone or Naagmani, in their head, which confers special mystical power and wisdom.

In the rural villages of India, it is also a tradition that when a snake does not bite anyone, but keeps its venom inside for a very long period of time, as long as it is not bitten. 100 years, its condensed and petrified venom turns into a stone, which the snake keeps inside, and on certain moonlit nights, it spits out the stone, which radiates light in the darkness. This stone, or Naagmani, is jealously guarded by the snake, and there are many stories of improvised people who wanted to take it away from them, at the cost of their lives.

This folklore legend also recalls another myth (Myth in the sense of "tale or narration as its meaning indicates, and not necessarily something fictitious), which is that of Lucifer (the Serpent liberator of the Gnostics), that the stone or emerald in his crown is said to have become the Gral, with the power to awaken and guide those who are asleep and lost as to their divine spiritual origin.

The Atlantean lithic wisdom-keepers, and their later successor, the Cro-Magnon, knew the secret of stone.

Thus, the location and arrangement of the stones, as well as the monumental works, in the form of Menhirs, Dolmens and Cromlechs, maintained for the initiate an orientation to the origin.

And in some cases, this orientation was obtained after a long initiatory route, which had the aforementioned stone blocks as indicators or referents.

Hence the mystery of the "Venus stones", which enabled the initiate to contemplate the sign of origin as a reflection of the very symbol of origin present in his astral blood. which enabled the initiate to contemplate the sign of origin, as a reflection of the very symbol of origin present in his astral blood, and thus to understand the snake, key to liberation.

Whoever managed to understand the serpent from the symbol of origin, understood the origin carved in the stone.

To this day, some stones distributed in different parts of the world, keep the record of the origin, in some cases visible to the awakened eye of the initiate, and in others there are strange carved signs and hieroglyphs, which maintain a reference to this hidden record.

The same meaning can be seen in other legends such as that of the Basilisk, the lizard king, who is said to have possessed a diadem, or Princess Melusina, the snake woman at the court of Count Anjou, who possessed a strange ruby between her eyes, which gave her her power.

These stones held the record of the origin, lost or hidden under the sands of time, after remote epochs long forgotten and buried in oblivion.

Those who understood the serpent could, by contemplating the stone of origin, or "stone of Venus", the Luciferian stone, reorient themselves and regain access to the origin.

A more recent echo of this ancient mystery appears in the so-called Ammonite stones, which, under the veil and guise of a Christian legend, claim that St. Hilda drove out the snakes on the site where she sought to build a shrine, and "the snakes were transformed into stones". It can be seen same on the Ammonite as a coiled snake, which the legend says is a petrified snake....

Herein lies the secret of the alchemists who sought to obtain the so-called "philosopher's stone", in the man of stone, who becomes such precisely after receiving the petrifying gaze of the serpentine Medusa.

It is not unnoticed that according to Wolfram Von Eschenbach in his work Parzival, the General was "a stone". And here comes the interesting part. In Latin the term Ophts means both stone and snake. For

This is undoubtedly a linguistic strategy that points out the link between the Gral and the stone, while at the same time hiding the snake!

Another secret held by the stones is that of the officially discredited Ica stones, which show evidence of an ancestral time when Saurians coexisted with humans.

The serpentine secret of the stone, like the crystal, lies in the fact that it is not a matter of bodies, as is commonly believed. solid, but substances or fluids, the period of which is so long that it is imperceptible from direct vision.

Any form that an artist later seeks to carve or create is potentially in the stone, any sculptural work is potentially, or in an unmanifest state, in the stone.

This has a mysterious correspondence with the reptilian matrix, in which the other kingdoms are contained in potential form.

All energetic unfoldment and movement can be reduced and retrojected to the serpent design.

In this sense, the snake or ophidian is the embodied expression of all possibilities.

On the other hand, the cold and hard condition of the stone refers precisely to the primordial plane, where the demiurgic manifestation is minimal, since it has not yet been expanded.

According to physics analysis, if the atoms are exposed to a high temperature or vibration, the result is liquefaction or gasification, whereas if this vibration is minimal, then there is cooling and hardening, because metaphysically there is less logos or vox, less dextrorotatory demiurgic spin.

Similarly to the reptilian, stone is cold and hard, and the analogical correspondence properties between the stony and the reptilian continue, for in addition to the cold and hard, we find the scaly, slow, subterranean.

It can clearly be concluded that the stone is very close to the reptilian matrix, hence it can be said that in the chemical world of substances, or the mineral kingdom, the stone is there the snake!

The Stone and the Serpent - Part Two

By Christian C.

It should be noted that the so-called Venus stones, in which the Hyperborean initiate could perceive the sign of origin, effectively conveyed an image concerning the axiological context of the gate of Venus, i.e. the Hyperborean realm of the reptilians or lizard men.

Moreover, the symbol of origin, used by the traitor Siddhas to consummate firstly the reversion of the spirit sphere, and in a second instance the spiritual enchainment by raising a reflection of the Self, is the symbol of origin.

infinite as the lost self, is certainly an image of She, the lady of origin, the eternal companion of the hyperborean spirit, who in the above-mentioned Venusian context of the reptilians, is "the woman serpent", generically called Lilith.

Hence, they are precisely called "Venus stones", since in addition to their Venusian origin This designation is a response to the memory of blood in the Minne of the Goddess, who in mythology was known among other names as Venus, not being here the Goddess of love, but already the Goddess of A-mort.

These stones were also said to be emeralds, which establishes a metaphysical link reminiscent of the emerald crown of the serpent god Lucifer, known as the Gral.

And it is precisely the concavity in which the symbol of the origin is mentioned, which refers to the orientation towards the origin, marked by the concave, the orientation towards Her, the lady serpent, thus acquiring the noological understanding of the serpent, with which the understanding of the serpent's design in this world could be encompassed, and thus be free again in the origin.

It is also said that the symbol of origin is expressed in the 13 plus 3 vrunas, which are in turn an expression of the language of the birds, and it should be remembered that this "language of the birds" is in its origin "the language of the lizards", for after the mutating effect of the kalachakra key operated by the treacherous Siddhas, behind the birds is the reptile.

At the time of the initiatory test of the Goddess Pyrena, the initiate actually died to the world, i.e. his human/animal side effectively died, or in other words, he was completely resigned, such a transmuting effect was operated on the Virya by the petrifying, serpentine gaze of the Gorgon, and whoever passed the test was from then on a man of stone!

An ancient alchemical secret emerges here, since the attainment of the so-called "philosopher's stone, the goal of the alchemical path, is, from the understanding of the hyperborean wisdom, the mutation of the very microcosm, becoming a "man of stone".

The stony link with the ophidian, allusive in this context to the Venusian origin, is at this point more It is clear, and one cannot fail to remember how in The Mystery of Belicena Villca, precisely this analogy is established between the spirit and the meñir or stone, with respect to an experience of Noyo de Tharsis:

"No doubt, the Noyo had had a wonderful experience, but certainly extraordinary, out of the ordinary, irregular. The Liberator Gods had not manifested themselves to men for thousands of years: since the Epoch of the White Atlanteans.

-Well, that day, after several hours of meditation, I was left with dozing in front of the Wise Sword. I do not know how long I remained in that state. I only remember that a musical sound was waking me up, until I clearly distinguished the word "Tirodinguiburr" modulated in the Language of the Birds; coincidentally, when I fixed my eyes on the Wise Sword, I saw the Vrunas forming that word shining perfectly clear in the centre of the Stone of Venus. My amazement knew no bounds, as you can imagine, when I heard a Voice, endowed with the Majesty of the Eternal Spirit, bursting from behind me, that pronounced my name. When I turned my face, I found myself before a Being full of Light, who was looking at me smiling at the Right Angle of the Cavern.

Secret: I understood then that it was He who was projecting the Tyrodinguiburr Sign on the Stone of Venus and trying to get my attention. I quickly returned to contemplate the Vrunas but, believe me, Men of Stone, it will be difficult for me to

communicate what happened at that moment.

A long sigh accompanied Noyo's last words. After a second's hesitation, during which the gleam in his eyes dimmed and his attention seemed to turn inward, he continued firmly.

-At that moment, Gentlemen, I understood the meaning of the Sign.

Tiodinguiburr. And his understanding infused me with the Highest Degree of the Hyperborean Wisdom. It was the Eternal Spirit who liberated and isolated himself, as never before in his life.

Yes, my own Spirit, fixed and planted, like a lingering and looming in the temporal stream of the Soul, was s u d d e n l y sustained in the Origin, in its eternal and infinite instance! I knew it all already! I had returned to the Origin, I had freed myself from the enchainment in Matter, and I understood the reason for the Fall! If I had wanted to, I could have left there and then for Hyperborea! "

Subsequently, in the context of the same cited story, the manifestation of the Siddha Kiev occurs in a later instance, from a stone! And it is suggested to pay special attention to the description in the text of how Captain Kiev is perceived after his appearance from the stone:

"The Tower in question consisted of a square enclosure, built with solid blocks of granite, the four corners of which were perfectly aligned with the cardinal points. All the furniture had been removed except for three long, backless benches, on which sat the Stone Men. The single candle in a wall sconce illuminated the faintly the western corner. In front of that corner, on the ground, the Noyo deposited the tiny column of rock: after conveniently orienting it, he joined the Stone Men.

-I have placed the Stone in a form similar to that in which I found it in the Secret Cavern," he said. Now all that remains is to Wait and Watch.

At first nobody noticed anything because the phenomenon was occurring very slowly. However, at a certain moment, without the Stone Men being able to determine when, the vertex of the corner appeared strangely bright. Then they all saw a vertical line of white light where the two planes of the walls met at right angles. This luminosity covered the corner completely and caused the sensation of emerging from a thin crevice, as if the walls were separated by a slit.

infinitesimal, a window into another world. But the apex of light was what was seen in relation to the walls of the tower; for if the apex was aligned with the Stone, the image suddenly changed and the phenomenon took on its most curious character: looking thus, the Stone seemed strangely embedded in the right angle; but this vision lasted only for a moment, for immediately the angle advanced forward and the Stone was lost in the line of light. This was surprising; however, on examining the vertex of light in relation to the walls, the Stone appeared again where the Noyo had placed it.

As all were gazing at the apex of light, all saw the Lord of Venus arrive. And it escaped no one that his entrance was the product of a passage: the last step of a march that no one dared to imagine which way it had been taken. Yes; the Lord of Venus was walking, he was crossing the He stood at a right angle, and stood on the Stone; and now he dominated the tower and looked down on the Stone Men. The Noyo immediately stood up and announced:

-Ladies and Gentlemen, I give you Captain Kiev!

-Grace and Honour, Blood of Tharsis! -the Lord of Venus saluted,

expressing with his right hand the bala mudra.

-Hail Vale! -replied the Stone Men in chorus.

This Being, clearly human in appearance, was indeed resplendent: a purplish halo extended several inches around him and allowed one to appreciate the details of the clothing. It could not have been simpler, for it consisted of only three garments: a kind of fine, scaled coat of mail, which covered the w h o l e b o d y e x c e p t f o r the head and hands; a pair of short-legged boots; and a belt with an octagonal buckle, on which were engraved a set of indecipherable signs; all three garments had been made from unimaginable materials. Compared to the Stone Men, the Lord of Venus was a giant: a cubit taller than the Vrunaldines, who were among the tallest Knights in Castile. He had blond hair, rather short, and pleasant features in the face, with a very pale complexion. But he what was most impressive, for it gave him the undoubted appearance of a being from another world, or belonging to an unknown Race, were his pupil-less eyes, composed only of an emerald green iris: those eyes, devoid of human expression, testified to the disturbing evidence that the History of man has forgotten something; something that perhaps it is inevitable to remember in our Time, Dr. Arturo Siegnagel".

The reptilian aspect is clearly visible in the story.

Another instance in The Mystery of Belicena Villca where a Venus stone is alluded to is in the story of Nimrod and Princess Isa, where, in order to channel and conduct the serpentine telluric currents of that psycho-region, the princess is ritually attired in a full costume, appreciably serpentine.

And so, too, the Venus stone mentioned there is an emerald worked into its structure, where a cavity in the form of a vagina is visible! This establishes another correspondence, as a Venus stone, with the "Goddess Venus".

Here is the extract in question, so as not to omit anything and to be read directly:

"At last the Initiate stopped her slight

She stepped forward from the entrance to the labyrinth and, without a word, pulled a cord and dropped her robe, leaving her completely naked... except for her jewellery. These were most strange: four serpentiform gold bracelets, which she wore wrapped around each ankle and each wrist; a necklace similar to the bracelets; a tiara studded with milky, opaque stones; two earrings and two serpentiform rings and a red stone in the navel.

Of the whole ensemble what was most impressive, because of the exquisite design and the skill of the goldsmiths, were the bracelets. Each one had three turns; the ones on the left leg and arm with the snake's tail facing outwards and the flat one with the snake's tail facing inwards.

head towards the inside of the body; the coiled bracelets on the right leg and arm showed the snake as "coming out" of the body; on the necklace, the

The snake's tail was pointed towards the ground and the head, strangely two-headed this time, was just under the chin. All the snakes had small green stones embedded in their eyes, and the carved and carved body of the enamelled in bright colours. Looking at these marvellous pieces of goldsmith's work, no one would have suspected that they were actually delicate instruments for channelling telluric energies. The girl is breathtakingly beautiful. She is

can observe as he strides confidently through the labyrinth, which he seems to know very well, for the floor is almost indistinguishable, under the dense cloud of ectoplasmic vapour. If he were to take the wrong path, if he were to hit a fence, he would be

taken as a bad omen and the operation should be suspended until the next year. But the Initiate does not hesitate, she keeps her Thousand Eyes of Blood open and sees down there, at the base of the Tower, how the telluric energy, like an irresistible fire-snake, too, walks the resounding labyrinth. And everyone trusts She, in the terrible mission she has undertaken, which begins there but extends to other worlds. They trust her because she is a magical initiate, born fifth in a family of dowsers, her blood so blue that her veins are drawn like dense trees under her transparent skin. They all think of her as she walks the labyrinth singing the hymn of Kus.

The Hierophants hold their breath while the slender legs of the Initiate skilfully traverses the last sections of the mosaic-labyrinth: she is about to reach the "exit". She has triumphed!

But this triumph means death, as we shall see shortly. Right at the end In the labyrinth is the stone and metal column where the Hyperborean Emerald shines with rare brilliance. The Initiate stops in front of it and, raising her eyes to heaven, ascends the three steps leading to the base of the column, which is of low stature, for the Emerald barely reaches the level of the pubic bone. Thing curious: the Emerald has been carved in the shape of a vagina, with a central slit, which is visible because it is on the upper facet, which faces the roof of the temple".

In the same account of the story of Nimrod and Princess Isa, there are two mentions that are worth quoting, where the serpent is mentioned in a demiurgic sense (the fiery serpent that is due to dominate) and another Hyperborean (Isa as "daughter of the serpent of Venus"):

"In Borsippa we have camped.

To build the tallest Tower in the world
and tame the Fire Serpent."

"The Initiate was in the same place, standing in front of the Esmeralda of Kus, keeping respectfully silent as his beautifully slanted eyes remained fixed on the Hierophant.

He continued his monologue:

We have come here to die fighting

and you, sweet Princess

you have chosen to die first

to open the Gate of Heaven for us.

We will punish the Demons

and we will avenge your death,

divine Isa, daughter of the Serpent

of Venus!"

In the first case, it clearly alludes to a demiurgic serpentine power, i.e. the telluric currents. And in the second case, it refers directly to the serpent, in a Luciferian context.

Finally, we have also that the hyperborean Venus stones were known in the time of the vanished Atlantis as "Atlantean transducers", one of these transducers, Nimrod tells us in the Secret History of the Thulegesellschaft, was used by Princess Papan, sister of Montezuma, to communicate with "the serpent God Quetzalcoatl" (which is on the level of meaning from the blood memory, a memory of the Toltec people of Lucifer).

"When Hernán Cortés arrived in Mexico, it has been said, the Aztecs possessed some recent prophecies,

How had Princess Papan, sister of Montezuma, obtained the Princess

Papan news of the coming arrival of the conquerors? By means of a polished stone that served as his

mirror and with which, according to an ancient Toltec tradition, one could "speak" with the Serpent God.

Quetzacoatl."

The same mirror-stone was eventually acquired by John Dee, also enabling him to contact the Hyperborean Siddhas.

The Hyperborean Reptilian State

By Christian C.

One of the most terrible looking Devis or Goddesses, as well as Kali in another context, is Chinnamasta.

Beyond the myth concerning this Goddess and her terrifying appearance, in which she holds in one of her hands her own severed head, the underlying initiatory symbolism alludes precisely to the Chedana Shakti, i.e. it is the "electric fire" of the third eye (Ajña chakra), which opens the crown chakra (The next chakra above Ajña), represented by the severing of its head. The culmination here is not a fusion as proposed by the demiurgic initiation, but the power is released, breaking through to the next chakra.

through and beyond the crown chakra.

This initiatory instance is also represented when Kali decapitates the adept or initiate, sometimes using a dagger, sword or axe.

The site, or point at which the head is decapitated, precisely links the base of the occipital bone to the upper vertebra of the spine, the Atlas bone.

Hence, when the head is severed, the reptilian power of the palaeoencephalon or archicephalon, which is not, as is usually said, the primitive brain, but the primordial brain, is released.

The same initiatory plot can be seen in Francis Ford Coppola's film Dracula, when Minna, at the end of the plot, decapitates Dracula. This signifies or represents the decapitation of the initiate by the lady Kalibur, thus obtaining liberation and return to the Origin.

This awakening and liberation of the inner ophidian necessarily occurs because the initiatory path favours, by its inverse trajectory towards the origin (in the opposite direction to the flow of the transcendent time of the world), the unfolding of the archetypal matrices corresponding to the frame of the Origin, or "the gate of Venus", through which the hyperborean spirits entered this world. That is to say the realm of the reptilian men, or lizard men.

Thus, necessarily the approach and proximity of Origin transmutes the initiate, activating and releasing his primal reptilian side.

This is one of the esoteric motifs of why we see in the art of different cultures Gods, initiates and legendary initiatory figures, carrying an ophidian figure on their heads, be it a snake (often with several heads), or for other initiates a lizard.

This ophidian or reptilian aspect confers terrible siddhis or mystical powers on the initiate, as well as fixes or The "hardening" of his condition from the cold blood of the reptile (in which the symbol of origin is reflected), out of all archetypal soul, and in essential open hostility to the world of the One.

Also another point to consider is that the place where Kali's sword or dagger severed the head passes through the area of the throat chakra, or Vishuddha chakra, the chakra linked to the voice of the adept.

But, being decapitated, it is transmuted, and the chakra ceases to be governed by the bija, the primordial sound or vox demiurgica, and from being an expression of the demiurgic logos, it becomes Vox Luciferis!

Each chakra has a Yantra or symbolic graphic design that represents it... In the case of the throat chakra, its Yantra has 16 petals...

Further, when the transmutation takes place, they become representative of the 13 +3 runes, which confer, through the symbol of origin, the key to liberation.

So too, transmutation extends from the throat chakra to the higher chakras, and like wise, the ajña chakra, or brow chakra, or third eye, mutates from the demiurgic eye to the eye.

That is, one transcends the demiurgic design applied to that chakra, acquiring the luciferic vision. And the next link is not to arrive in fusion at the crown chakra (Sahasrara), since this would imply the liberation proposed by the demiurgic gnosis.

Between the eyebrows, the transmutation activates other secret chakras, and culminates at the back of the skull, where the reptilian brain is located, completely releasing all its power.

This is the back of the skull, where the reptilian brain is housed.

Well, let us remember that in the Fundamentals of Hyperborean Wisdom, Volume X, when the Virya goes up the river of pure blood, and reaches the Great Ancestor or Anir, he notices that Anir had his head turned the other way. He could not look at the Origin precisely because his head was turned in the opposite direction. This is an analogy of the "reversal of the spirit sphere", and the return to normality involves

to "turn or rotate the head back to the origin", i.e., in a figurative sense, to regain the power of the back side of the brain, the reptilian brain, primordial brain, Archcephalus!

As the "head is reversed", this metaphorical figure conveys the idea that this aspect is now behind, on the "back side", so that its power must be regained.

Similarly, the description given by Nimrod, when the transmuted Virya and his companion of the Origin enter the Vimana which will take them to Hyperborea, (Volume X of FSH), states that they enter the Vimana through one of the windows, "backwards". It is said there that they enter the Vimana through one of the windows "backwards",

Again, this initiatory key to the Origin, on the reptilian side, which is physiologically located in the Paleoencephalon at the back of the skull, stands out in a veiled form.

And also because the return to the Origin is an inverse journey, Leviticus, at the beginning of time and before time, contrary precisely to the dextrorotatory flow of transcendent time (flowing consciousness of the demiurge). This Origin, it is clear at this stage, must have to do with the primordial brain, the

And it also explains why the demiurge intentionally extinguished the saurians, because their presence and continuity could dangerously activate the Minne, with respect to the reptilian Origin.

In the case of the Siddhas, when they enter this world, they assume that aspect, in order to maintain the essential hostility from the cold blood, preserving their Vril, and also because the form of the lizards was the most appropriate in the context of the sulphurous atmosphere of Venus: At this point, every Virya can already grasp by induction this description given in The Mystery of Belicena Villca, by Captain Kiev:

"The e y e s , devoid of human expression, testified to the unsettling evidence that the History of the man has forgotten something; something that is perhaps unavoidable to remember in our Epoch"...

Hence also the ophidian meaning of the initiation of Pyrena, the Gorgon, with snake hair, whose gaze chilled the blood (return to the cold-blooded reptilian state), and gave rise to a man of stone, the son of death!

And likewise, the green ray from the Black Sun, the Luciferian diffusion of the Gral, links and combines the uncreated Luciferian with the reptilian aspect of Origin.

The Secret of the Serpent in Ancient Egypt

By Christian C.

Among different mystical traditions of ancient antiquity, ancient Egypt stands out as the greatest initiatory focus. We have the same indication of this in the serpent, which is present everywhere. Be in the crown of the pharaohs, like the serpent Ureus, in the texts of the pyramids, the burial texts of the sarcophagi, the divinities represented in temple deities, or the mysteries of Isis and Osiris.

The omnipresence of the serpent in all areas of the Egyptian tradition is the clearest indicator of Egypt's mysticism and its custody of initiatory secrets.

His very name in antiquity, Khem, provides the key to the mystery.

Etymologically it means " black earth " (as opposed to the red desert land). Plus an esoteric meaning of the term, refers to the domain of the occult arts, the black arts, the dark hidden mysteries of death and the abyss. Mysteries in which the followers of the Serpent were initiated.

And precisely from the name Khem comes Al-khem, where we have alchemy!

It should not give rise to misunderstandings, the fact that after the sinking of Atlantis, a great migration from Atlanteans allied with the traitorous Siddhas migrated to Egypt. Since during the Atlantean times, a fluid contact was maintained between Atlantis and Egypt, having Atlanteans from both groups.

And likewise, despite the focus of migration of the Atlanteans allied to the traitorous Siddhas, there continued to be Egyptian initiates responding to the loyal Siddhas.

It should be noted at this point, that according to Egyptian tradition, the Amenta or underworld, where

their ancestors were, was located in the west of Egypt, And it is the same spatial location that was attributed from the geographical coordinates of Egypt to Atlantis, Which means that the Atlanteans were considered by the Egyptians as their ancestors!

So the Atlantean-Luciferian legacy was certainly inherited by Egypt, which translates into the relevance and presence of Egyptian serpentine or ophidian symbology.

There are many Egyptian divinities that present ophidian appearance or attributes.

From Toth, associated with the wise initiate Imhotep, God of wisdom and bearer of the serpentine caduceus, Isis, of various aspects or serpentine-like theophanies, such as eg. Isis-Thermutis, and his consort Osiris, who stars in the initiatory process of death, descent into the underworld, and return to life through the magic of Isis.

Osiris was said to have entered through the tail of a snake and exited through its mouth, which precisely alludes in an initiatory key to that same process.

We also have the case of Ra, who was said to have chained the serpent ", which is a veiled way of meaning that he dominated serpentine power.

Some divinities were expressed directly in the form of a serpent, such as Apophis, the Duat serpent or underworld, the Renenutet serpent, or Udayet.

In other cases, a hybridization appears, as in Kebechet, the daughter of Anubis, who had a snake's head.

Even the crocodile God Sobek, is a manifestation of the ancient Serpent. Sobek's case is emblematic, because according to certain variants of the myth, it was considered an embodiment of Seth himself.

One of the initiatory tests that the initiates had to pass was to cross a lake or river channels where there were crocodiles (Sobek's representations), without being the devoured adept. With which an initiatory

degree or mastery was obtained, dominating the waters, the passions, and essentially the fear of death, thus being transmuted.

And beyond this, the initiate attained the power of his primordial reptilian aspect, represented here by Sobek, who, as mentioned before, associated with Seth, provides all the initiatory keys.

The cosmogony and theogony of the Egyptians varied according to the region and time, with four main centers or foci: On or Heliopolis, Memphis, Hermopolis, and Thebes.

Regardless of the case in question, the snake always has an essential role.

Atum (supreme divinity in Heliopolis) was portrayed as a fire serpent, emerging from the depth of the primordial uncreated waters, the Nun.

The God Ptah, in Memphis, was known as " Lord of Darkness ", " Lord of Magic ", and " Lord of Snakes ".

According to other sources, its manifestation was said to have also been of an ophidian nature, since there was " born " of an egg laid by Kneph, low-looking snake.

In the case of the pair of Gods of the Odgoada (8 Gods) of Hermopolis, all of them under the regency of Ra, had manifested themselves as serpents.

With those paradoxes that sometimes present myths, these eight Gods were considered as parents of Ra, and at the same time their children. Which, considering the serpentine character mentioned, indicates that Ra also possessed that ophidian essence.

And in the case of Amun of Thebes, he was identified with Atum, Ptah, and Ra, implicating his serpentine power.

It should be noted that Amun means " hidden ", which alludes to the Unknowable, beyond this world.

Despite being associated or identified with the sun, under different appearances (Khepri at dawn, Ra at noon or Amun himself at sunset), these are hypostatic masks, behind which its true solar character is that of the black sun.

And this brings us to Atum, the black or hidden sun, the Serpent of Origin, who has an unmanifest and out of this world aspect, " A ", indicating here the Apophis snake, and a manifest aspect " Tum ". Atum emanates nine manifestations or Gods, known as the Ennead. Without going into the complexity of the Ennead, and its esoteric meaning beyond the apparent, one of these Gods, Seth, is not subject to any cosmic law, it rules chaos and primordial darkness.

Certainly, the name Seth derives from Suth meaning shadow or darkness, being the gloomy God of the desert, the God of darkness and chaos, the ancient Serpent.

Seth is the Serpent in the manifest world, while beyond this world, his hidden aspect is Apophis.

Seth was said to protect Ra in his " solar boat " (" boat " which was a Vimana, being a model of hyperspace geometry , hyperdimensional and suprahuman) of Apophis' attacks. More at the same time, Seth was an aspect of Apophis! That is, after the duality of this world, and its confrontation of opposites, is the synthesis and transcendence in the serpent.

Illustrating this same point, we have to when Ra looks at the abyss, he sees Apophis. But here, the Apophis Serpent, is its very dark foundation from the Origin. Ra's dark double.

In this sense it is said that all the Egyptian Gods were configurations of scales of the ancient Serpent, Apophis.

The Egyptian term with which the Gods are commonly designated is NTR or Neter (plural Neteru). Although Neter was translated as " God " by academics, a more approximate and correct meaning

according to another source would be that of " the dark foundation of the abyss ". Thus, behind the visible manifestation of the Egyptian Gods in the world or space, there is a hidden foundation of their manifestation, like a black buraco in space, which has a representation in the uncreated waters of the Nun, completely ophidic.

Thus, regardless of their iconographic representation, the Egyptian Gods, be they zoomorphic, anthropomorphic, or anthropozoomorphic in appearance, behind that appearance is their reptilian essence.

The faces of animals so well known, such as the falcon, vulture, jackal, etc., are totemic masks within the cosmic manifestation, masks behind which all the Gods are serpents or reptilioids.

Ultimately the Gods are conceived here (regardless of their role) as the personification of dark primeval forces, with totemic masks. And they have as their ultimate foundation an ophidic substrate from the Ancient Great Serpent.

These Gods, under the name of Neteru, together with the followers of Horus or Shemsu-Hor, formed in predynastic Egypt the ophidic wise ancestors of all the pharaohs who arose later.

As previously mentioned, regardless of the tradition of Heliopolis, Memphis, Hermopolis or Thebes, the serpent is always at the beginning, in an instance at the beginning and before cosmic time.

And in the same way it happens when the Pralaya arrives or the end of the period and withdrawal of the cosmic manifestation. The Goddesses of Egyptian cosmogony, it is said, take off their masks from various animals, and assuming their original form of snakes, begin to devour creation.

In the same way, the Gods, who from their reptilian condition remain immutable, without being affected by this disillusion, remain in the immutable centre. Thus everything is being devoured, until reaching the centre, or " empty ", as free or beyond conditioning factors of matter, time and space.

Everything arises from the Serpent, and returns to it. That is, there is an ophidic foundation after all

manifestation and unmanifestation, and this whole process, as well as the return to the Origin, are explained from the ophidic foundation or substrate, through the dextrogyrous and the levotatory.

Without forgetting, of course, the essential component of the " lila " or game-competition of the Siddhas or Gods, on one side or the other, throughout this network.

There the key to understanding the Serpent from the Origin, that is, from the blood, with the sign of origin.

In a part of the Egyptian book of the dead, Osiris asks Atum what will happen at the end of time. To which Atum replies that only they will remain in the form of snakes.

It should be noted that Seth is the dark double of Osiris, and Apophis the dark double of Atum. Seth and Apophis being expressions of the Great Serpent.

Such relevance was maintained by the serpent in ancient Egypt, that Pharaoh held the cobra in his crown, as a benchmark of power, protection and divinity. Being an initiate into the mysteries of the Serpent, and belonging to the lineage of the Serpent.

It is that Pharaoh was an embodiment of the verb and dark power of the hidden God, that is, the Ancient Serpent.

Beyond the various cosmogony according to the time and psychoregion, it is in the wisdom of Egypt, under the initiatory veil of myths, that the Serpent can be perfectly understood.

Considering the ophidic foundation of Neter, and taking into account the play and interaction of the Gods (Siddhas), the abysmal depth of these ancient and hidden mysteries is glimpsed.

The Seven Plus One Initiatory Ways of Liberation

By Christian C.

The seven plus one ways of liberation according to the Hyperborean wisdom, respond to the different typologies of Viryas, and also on a deeper level, are in resonance with the mystery of the spiritual enchainment itself, the mystery of A-mort, which can be perceived gnostically in the blood in seven different ways, which corresponds to seven ways of liberation, commenting further onwards about the remaining "plus one way".

So the possible adoption and following of a particular path depends not so much on one's own choice in an arbitrary sense, but on the kind of Virya in question.

Nimrod de Rosario mentions some of these avenues:

According to the way in which the Mystery of A-mort has been gnostically perceived will be the adopted Way of Liberation and that is why it is often spoken of as a "Way of Mutation" or "of the Ray"; a "Dry Way" or "Way of the Hand"; a "Way of the Lightning" or "Way of the Lightning"; a "Way of the Hand" or "Way of the Lightning"; a "Way of the Lightning" or "Way of the Lightning". Right"; of a "Wet Way" or "Left Hand Path"; of a "Way of Strategic Opposition" or "Way of the Warrior Gnosis for Guidance Absolute"; etc."

It is worth noting, as a first comment, the essential distinction to be drawn between the previously mentioned dry way or right-hand path (which is hyperborean) and the demiurgic right-hand path.

In the right-hand path of hyperborean liberation, one seeks one's own liberation independently of the Demiurge. It is not a path where one submits and enslaves oneself to the Demiurge (as the demiurgic right-hand path proposes), nor to achieve any entelechial state, whether of fusion with the Demiurge, or being subordinated to him in any way whatsoever, but one's own liberation according to the reality of the hyperborean spirit in the Origin, being in itself a God, or Goddess, of absolute, infinite character, and without any relation of causal or ontological dependence with respect to any other God.

Perhaps technically, and to avoid confusion, the dry way or hyperborean right hand path could be defined as a "right hand path", while any demiurgic approach could be categorised as a "right hand path".

The right-handed way of hyperborean liberation is indeed framed in an "essential metaphysical leftism", in that the Virya positions himself on the margin (or "to the left") of the Demiurge.

A well-known example of this right-handed hyperborean way would be that of the medieval Cathars of Languedoc, who directly rejected the biblical God creator of the world, identifying him with Satan.

Their Kristo was identified with Lucifer, a clearly Hyperborean concept. Furthermore, their lithic constructions (such as the fortress of Montsegur) show that they knew the ancestral Hyperborean secret of the stone, thus being able to orientate themselves to the Origin.

They were also in possession of a Venus stone, and in charismatic connection with the General, in opposition to the Church of Rome, and given their hyperborean orientation working the archetype Lady, to achieve the collective mutation of all her people.

Well, this hyperborean Cathar current followed a dry or right-handed way, through the tradition of the Trovar Clus, where through the mysticism of the Troubadours, the consecration to an unattainable ideal Lady, allowed to activate the Minne as for the Lady of the Origin herself.

His outward conduct was completely ascetic, avoiding sexual activity as much as possible, and hence his way was "dry or right-handed".

However, such a path of liberation, appropriate for a certain typology of Virya as mentioned above, allows one to resign the demiurgic trap of the sacred symbol of love, which transcends, arriving at out of this world to one's own instance in the Origin, of A-mort!

The wet or left-hand path is appropriate for another class of Viryas, and is based on the ancient Hyperborean Tantra, surviving in the present day Kaula tradition.

In this way, sexual practice is indeed seen as a means of transcendence, and it is in fact sexuality itself as a sacred symbol that is resigned.

Sexual activity being commonly the greatest pleasure in this world, and beyond the physiological, because the essential passion of the Great Ancestor (the hyperborean spirit itself from its initial straying) impels the Virya continually to seek Her, more in demiurgic forms that present themselves as capturing His attention, and not obviously being Her.

Here the passion itself is directed towards an orientation of transcendence, such as the esoteric practice of maithuna, focused at this point not so much on siddhis or mystical powers (which can of course be strategically obtained and harnessed during the sojourn in this world) but on the Liberating gnosis.

The wet or left-hand path also includes several techniques and forms of operation, one of which is the ritual of the 5 challenges, or Pancha makhara puja, a ritual which in "Fundamentals of Hyperborean Wisdom" is indicated to be followed only if the family test has been successfully passed, i.e. by achieving a flow of blood purity through the reintegration of the scattered family archetype manifested in different relatives.

However, it is a fact that there are different practices within this route, which can be dealt with without this prerequisite, or even in parallel to the family test.

The remark is necessary, since some Viryas consider the left-hand path per se to be ruled out without first having taken the family test. Such a path does require having faced such a test successfully, as far as the ritual of the 5 challenges is concerned. But not necessarily in relation to other practices.

The Maithuna can in fact be put into practice outside the ritual of the 5 challenges.

In "The Mystery of Belicena Villca" it is explained how through this way, the Kaula circle can access the transcendence of the phenomenal world and liberation:

"In short, Von Süermann, the kāulikas are perfect yogis, Initiates capable of attaining in the ecstasy of the sexual act the Infinity and Eternity of the Spirit, and to place its nucleus of consciousness beyond Mâyâ, the Illusion of material forms".

We also have the liberation path of warrior action or heroic death, where even without knowledge or the elaboration of an initiatory argument (as is necessary in other paths), it is the warrior's courage in battle and his courage that impels him to go beyond fear and look death in the face that can transmute and liberate him.

Nimrod de Rosario comments in *El misterio de Belicena Vilca* the following in relation to Islam, which from its beginnings had a certain hyperborean component:

"Of Mohammed I will only note here that if he imposed upon the faithful of Islam the obligation of daily orientation towards a stone, the Black Stone or Kaaba, and Holy War as a way of fulfilling God, it was because he knew the Principles of the Hyperborean Wisdom: for oriented warrior is a fitting definition for the Hyperborean Initiate. Surely the esoteric Wisdom of Muhammad was misrepresented or misunderstood by his followers. However, even if not fully understood, the simple application of the Principles of the Hyperborean Wisdom is sufficient to transmute men and peoples, to neutralise the degrading pacifism of the Cultural Pact".

It was said that the Ksatriyas or warriors who died in the Kurukshetra war narrated in the Mahabharata (battle before which the Siddha Krishna has a dialogue with the Kshatriya Arjuna, this dialogue being known as the Bhagavad gita), were liberated.

But it was necessary to fight and die with courage and honour, otherwise rebirth on the wheel of samsara would continue.....

In this way of liberation, death is transcended in a factual way from the archetypal (which for the Most people it is a form of phagocytic sacred symbol), obtaining a mystical and initiatory death, an initiatory death of the soul side anchored in the fear that death produces, being pure Courage!

Nimrod of Rosario emphasises the path of strategic opposition (followed by the ancient Einherjar order), which allows for the application of the principle of encirclement, and the projection of the symbol of origin from the blood. hyperborean in an initiatory kairos, resigning all kinds of emerging sacred symbols, isolating and runically enclosing the Self, through Tyrodinguibur, the sacred symbol of the Virya.

In this way, the continuous application of the principle of encirclement, delimiting the ego from all that is alien to it (the ego being the expression of the spirit), i.e. situations, persons, cultural objects, desires, sensations, thoughts, etc., allows to position oneself in an orientated way, which gradually purifies the blood.

This is how the I ceases to be lost in the labyrinthine enclosures of the Labrelix path (search, option and choice of each tetrarch), since the delimitation that is established of the I with the principle of the

The "I" orients the "I" by ceasing to make sense of the demiurgic phenomenal entities. The "I" "turns" or "turns around" in the tetrarch where it usually moves disoriented, and "with its back" to meaning. The flowing of the Labrelax, resigns the emerging symbols, through the principle of the hedge, and the Luciferic Gracious Attitude.

Thus the demiurgic tetrarch becomes the conducive rune Guibur (Remember that both the tetrarch and the rune Guibur have a similar trident form), or in more precise terms, the rune Guibur is superimposed upon the tetrarch.

From Gibur, the Ego can orient itself to the Odal rune, precisely that orientation where the Ego "turns around" and faces the resignation of the emerging demiurgic symbols, places it "with its back to the right angle of the Odal rune".

If the Virya persists in courage, resigning all demiurgic deployment (and sometimes this process can take years or a lifetime), the initiatory Kairos is propitiated, where the Self accesses gnostically to the interior of the liberated Tau-square, within the Odal rune.

The Ego is thus runically enclosed and isolated, maintaining the orientation to the *Selbst* (the Self of the infinite Ego nucleated in the sphere of egoic will or *Ehre*), a transition which will take place noologically. by means of the spiral staircase and the infinite staircase, which is indicated by the initiatory rune *Tyr*.

Thus we have the runic conformation of Tyrodinguibur!

In the SS Psychosocial Strategy Manual, Nimrod de Rosario also mentions another way of liberation, which is worth mentioning in the context of the Pontiff's statement:

"The Hyperborean Wisdom states that if a Siddha wishes during the Kali Yuga or Dark Age to recognise the Hyperborean lineage in races degraded and degenerated by "BLOOD IMPURITY", with a view to their purification and regeneration, there are only seven possible ways available to him, one of which is the effective possession of the Graal. The secret techniques, of which there are also seven, one for each way, make possible the purification of the astral blood to such a high degree as to bring about the transmutation of the Virya into Siddha, that is, of man into the semi-divine into the immortal Hyperborean Divine. We can state in this respect that Dr. Jung's Topological Technique of Individuation is one of the (7) Secret Hyperborean Techniques adapted by him for use in the West".

This way of liberation is, as we can see, alchemy, systematised to a certain degree and to a certain extent by Carl Jung.

However, a distinction must be made between Jung's Self (Self of the soul subject) and *Selbst* (Self of the infinite I). This distinction is vital and fundamental, for otherwise the whole of the

The process of individuation elaborated by Jung goes to the extreme of, say, the design of the soul subject (which is clearly demiurgic, and in which the Ego is usually subsumed and confused) and the process of individuation (which is clearly demiurgic, and in which the Ego is usually subsumed and confused).

lost), and not to the liberation of the spirit in accordance with the reality of Origin.

In this alchemical way (so culturally distorted), a complex and esoteric work with the "metals" (representative here of different states of matter, i.e. of the psycho-physical) is sought to obtain the elixir vitae, i.e. the elixir of immortality, and the philosopher's stone (a stone that refers to the Gral as the emerald of Lucifer's crown, and enables the initiate to become a "man of stone" and to orientate himself to the Origin).

It is well known that the alchemical way has an ophidian foundation, which is clearly referred to in the presence of serpentine symbols (caduceus, uroboros, dragon, winged serpent, two-headed serpent, etc.) in so many alchemical texts and engravings.

The essence and secret of alchemy is precisely the Serpent, and its noological (not archetypal) understanding.

So important is the way of alchemy that the isolation of the Self, its detachment from all demiurgy and complete transmutation, have their correspondences in the alchemical stages of Nigredo, Albedo, and Rubedo. Stages that every Virya must face, whether it is one way of liberation or another.

The shadow sphere seeks from the alchemical "metal work" to become conscious, which implies a unity from the sphere of light and the sphere of shadow, under the dominion or will of the Self.

Carl Jung has commented on this:

"No one is enlightened by fantasising figures of light, but by making their darkness conscious".

And another famous phrase on this subject, also by Jung, is: "No tree, it is said, can grow to heaven unless its roots reach hell".

Needless to say, we are not alluding here to the Judeo-Christian concepts of heaven and hell, but rather to valid similes to illustrate the synthesis of opposites in one's own psyche, or light and shadow.

Of course, the alchemical work does not culminate here, but the Self must transcend the light and shadow of the conscious subject, now synthesised into a single structure, under the control of the Self.

From there, all this synthesised and unified energetic baggage is capitalised for the direction of the liberation of the Self, and not merely remaining in this "soul individuation", but arriving at the Self itself, already unaffected and immutable as stone.

It should be noted that while every path of hyperborean liberation is "alchemical", in terms of the process of transmutation that takes place in the initiate, the path of alchemy as such is nevertheless distinguished.

The orientation to the Origin necessarily implies the mystical remembrance, through the purification of the blood, of the Lady of the Origin.

The very symbol of the Origin is a runic image of Her, the frame in which the Self is found, and which must be realised and transcended in order to find Her in the Origin.

The confusion and disorientation in the search for Her in this world, from the essential passion, is the main sign of the re-encounter with Her.

To this effect, various paths of liberation include a vital female assistance to the Virya, such as the Kali woman on the left-handed wet path, or a Yogini, or a Kalibur Lady within a hyperborean strategy, or the mystical Soror on the way of alchemy, or the inspiration even from the blood in the warrior by a Walkirya on the way of heroic death or warrior action, etc.

As for the Way of the Lightning, its practice alludes to the oriented mysticism (and not merely the superficial playful framing with which it is commonly approached) of the martial arts, obtaining through the rigour of discipline, practice and constancy, the resignation of human pain (the sacred symbol to which every lost Virya succumbs), reaching in its culmination the isolation of the Self, above the psychophysical limitations.

It is not by chance that in the martial arts the ultimate belt is the black belt! The martial Virya is indeed oriented, arriving at his own Self, and in complete mastery of his psycho-physical microcosm, ready to launch himself into the infinite blackness of himself.

A seventh way, not explicitly mentioned, but implicitly mentioned, can be seen from the minne and Gnostic understanding, being underhandedly referred to by Nimrod de Rosario in "The Mystery of Belicena Villca".

It is about, in accordance with belonging to a certain lineage, following and perfecting a family mission (not to be confused with the family mission and the family test mentioned above), which consists of perfecting a certain activity, taking it to the archetypal limit, and then recreating it in the Origin, which means going beyond the archetype in question, towards its original form or "mould". "perfect" shall we say, in the Origin.

The family mission was entrusted by the Siddhas to various Hyperborean lineages, when they had fallen into a degree of stratagonic confusion in which there were hardly any Hyperborean initiates who could contemplate the symbol of origin in the stones of Venus, which they had received as a legacy from the white Atlanteans.

It is prudent to quote verbatim what Nimrod de Rosario tells us, as it perfectly outlines the development of such a way of liberation, without specifically mentioning it as such.

The extract from "The Mystery of Belicena Villca" reads as follows:

"Starting from the principle that everything that exists in this world is only a crude imitation of the things of the True World, and in view of the impossibility of locating the Origin and the Way to the World True, they chose to employ the last remnants of Wisdom to embody in the Purest Blood Styres a "family mission" consisting of the unconscious understanding, with the Sign of Origin, of an Archetype. There is We should note the modest nature of this objective: the Ancient Initiates, the Wise Warriors, were able to "understand the serpent, with the Sign of the Origin"; and the serpent is a Symbol that contains All the archetypes created by the God of the Universe, a Symbol which was consciously understood with the uncreated Sign of Origin. Now the Initiates proposed, and there were no other options left, that a family should work "blindly" on a created Archetype, trying to be understood by the Symbol of Origin present in the blood. and reveal the Truth of the Uncreated Form. In short, Dr. Siegnagel, to certain Styripes, through whose veins flows the Divine blood of the white Atlanteans, they were assigned a family mission, a goal to be achieved with the passage of countless generations that would repeat perpetually the same drama, revolving around the same Archetype. As the Alchemist stirs the lead, the members of the chosen family would repeat

tirelessly the tests laid down by the ancestors, until one

One day, turning a circle a thousand times under other heavens, he would

accomplish the family mission, and then purify his astral blood. A transmutation

would thus take place which would enable him to overcome the involution of

the Kaly Yuga or Dark Age, to return to the Origin and to acquire Wisdom again.

It is obvious to clarify that the family mission would be secret and is currently

unknown to the members of the white Atlantean-descended Styries. The mission

required the fulfilment of a specific guideline whose content would have no

necessary relation with the goals or objectives of the cultural community to

which the chosen Styria belonged; even, depending on the Epoch, the guideline

could be

The mission would be incomprehensible or simply clash with the cultural

canons in vogue. But none of this would matter because the mission was

enshrined in the

The family blood, in the tree of the Strain, and the descending branches would

inevitably tend towards the pattern, in an unconscious and superhuman effort

to overcome the spiritual fall. Of course, the specific pattern described the

Archetype which would have to be grasped in the blood, with the Symbol of

Origin, in order to transcend it and reach the Uncreated Form. A

some families, for example, were entrusted with the perfection of a stone, a

plant, an animal, a symbol, a colour, a sound, a particular organic function or

an instinct, etc. The perfection of the thing that had been prescribed required

penetrating its innermost essence to the very limits.

metaphysical, that is, until it conforms to the perfect form of the created

Archetype: therefore, considering that the created Archetype is only a mere

copy of the Uncreated Form, it would be possible to orient oneself again towards

the Origin if one understood the Archetype with the Symbol of the Origin

present in the Pure Blood; and

there was Wisdom.

The family's mission did not end with the simple apprehension of a family member.

transcendent of the created Archetype but demanded its spiritual re-creation.

Starting from an existing quality in the world, it would return to it over and over again.

Again and again, tirelessly, over eons, until the inner essence is penetrated and

its archetypal perfection realised: the quality would then be re-created in the

Spirit and understood with the Symbol of Origin. Only thus would the

condition of Existence be given to the Spirit, only thus would the Spirit be

something existent beyond the created: not perceiving the illusion of the

created but recreating the perceived in the Spirit and comprehending it with

the Uncreated. In so fulfilling

In this way with the family mission, the astral blood, not the haemoglobin,

would be purified and would make possible a transmutation which is proper to

the Hyperborean Initiates or

Wise Warriors, which transforms man into an immortal superman.

In the course of this non-evolutionary pathway, those summoned, those called upon to fulfil

with the family mission, they will be able to "magically" create various things.

Initiates in the Mystery of the Pure Blood obtain, for example, a magical wine,

soma, haoma or amrita, after a millenary distillation of the paired liquor,

It is incorporated into the blood, recreated, like a transmuting nectar. Also the

manipulation of sound allows us to arrive at a higher harmony, a music of the

spheres; the Spirit, vibrating on a single note, om, recreates the essence of the

spheres, and the spirit, vibrating on a single note, om, recreates the essence of

the spheres.

ineffable of the logos, the Creator Word. And both that nectar and that sound,

or other such archetypal forms, can be recreated in the Spirit and

comprehended by the Symbol of Origin, comprehended by the Uncreated, thus

opening the gates to Origin and to Wisdom.

His family, Dr. Siegnagel, was destined to produce an archetypal honey,

the exquisite juice of sweetness. Since ancient times, their ancestors have worked all forms of sugar, from cultivation to refining; from the coarsest molasses to the most excellent honeys. One day the empirical management was exhausted and a metaphysical sugar, i.e. an Archetype, was incorporated into the astral blood of the family, beginning a slow process of refinement.

Today the metaphysical sugar has been adjusted to archetypal perfection and the effort of thousands of ancestors has been condensed in your person: the sweetness sought is in your Heart. It is your turn to give the

The last step of transmutation, to recreate that archetypal sugar in the Spirit, and to understand it with the Symbol of Origin. But it is not I who must speak to you of this, for your ancestors will one day be present, all together, and

will

will claim the fulfilment of the mission".

In the case of Belicena Villca's own lineage, their family mission from ancient times was to perfect the cult of Pyrena, the Goddess of cold fire.

A cult that went through different instances through time, from the carved menhir of the Gorgon (and being previously known by different names such as Lilith, Frya, Belisana, and Belilith), to her camouflage under the guise of the Goddess Vesta in the period of Roman domination, and of course in later times (pretending to be Christian), known as the "Virgin of the Grotto", or Virgin of Agartha.

It should also be noted that we are referring to a cult with a hyperborean orientation, and therefore its culmination is wisdom, as opposed to demiurgic cults.

This is important to note, since behind the outward appearance of a cult, or religious symbols, such as the image of a virgin, etc., one must look at the inner conception of its followers (often hidden from the general public) before making a value judgement as to whether or not it is demiurgic.

Beyond this nuance, of course, the age-old dichotomy between worship and wisdom remains the basis.

Similarly, there may be 'hyperborean cultural objects', both emergent and referent, in the shaping of the spiral staircase in orientation to the Origin (i.e. within an artificial real system).

The fact is that the European Union has been able to develop a strategy for the development of a hyperborean culture, which cannot be merely and superficially categorised as projections of the external culture.

It is rather a hyperborean cultural orientation (starting of course from the elements available in this world, but always under the Minne), and not in this case of culture as a weapon. the enemy's strategy.

"The Mystery of Belicena Villca" is indeed, from a Gnostic initiatory point of view, a mythical-historical-cultural report and display, with a hyperborean perspective!

Thus, both culture and cult can have a hyperborean orientation, and this principle must always be kept in mind.

There is at this point a way, which we know is not so much a way per se, but rather a rescue by the Siddhas, who come to the aid of the Virya.

For this reason we speak of "seven plus one tracks", distinguishing one of them separately, as it is not a "track" as such.

In this regard, we know that it may indeed happen that a Siddha manifests himself to a man of stone, with the indications of some strategic mission to be followed, after which, complete liberation is obtained.

Or follow the Siddha by abandoning everything, and abide by his directives whatever they may be.

Or even, disincarnating from the physical plane, to be received by a Siddha or Siddhas, giving entry to an archemona on the astral plane, where one will remain strategically isolated from demiurgic time and space, until the Kairos of the final battle.

Just as the Hyperborean Pontiffs have manifested liberated squares or archemonas on this physical plane, so it is the case in the astral realm.

Whichever path of liberation is followed, the ultimate goal is always, through the initiatory instance of the Self, to understand the serpent with the sign of origin, which leads to liberation.

This results from the astral purification of the blood, through the awareness of the symbol of origin, from which the 13 plus 3 Vrunas or runes are derived, which are expressed and understood through the language of the birds (i.e. the ancient language of the lizards, mutated into birds by the action of the kalachakra).

This is discussed in "The Mystery of Belicena Villca":

"Thus would the Wisdom of Navutan be synthesised: He who understood the alphabet of sixteen Vrunas would understand the Language of the Birds. He who understood the Language of the Birds would understand the Sign of Origin. He who understood the Sign of Origin would understand the serpent. And he who understood the serpent, with the Sign of Origin, could be free in the Origin."

This understanding or comprehension of the serpent, it is never enough to repeat, is noological, or the understanding of the serpent from the Origin. This signifies and alludes to the serpent God Lucifer and the serpent Goddess Lilith, Lilith and Lucifer (beyond their separate self-identity) being expressions in the blood memory of the original couple.

Which leads to the reptilian aspect itself in Origin, and the Lady of Origin, the Serpent woman.

It is also indicative that beyond the path of liberation taken (whether by some noological perception of the mystery of Amor-t itself, or even some fleeting intuition, also a product of the spirit), it is feasible to follow a specific pathway, combining or adapting it with elements of another release pathway.

Thus, regardless of the path taken, every Virya can in parallel follow the path of strategic opposition.

We are dealing with the ways of liberation on an individual basis. Of course, there have always been cases in history, where through the luciferic charismatic influence of the General, some Pontiffs have planned a strategy of collective mutation of a race, which is part of the Gral's charismatic influence, of the so-called O-strategy of the Siddhas.

The Snake Lady

By Christian C.

Lilith as the Serpent Goddess is depicted in some paintings with a serpent coiled around her body.

And in others she herself presents ophidian features, for example with the body of a snake from the waist down. This signifies the sexual power of the serpent woman, the one who embodies the serpent goddess.

The Serpent Goddess has been embodied in her power by priestesses consecrated to the Goddess in ancient times, by the Suvasinis in their role as "sacred prostitutes" of the Kaula circle, or sometimes also known as Devadasis.

Also by dancers who perform a dance accompanied by a snake, or by themselves performing a serpentine dance in oscillating, undulating movements, just like the snake.

And it has also been embodied by Kali women, sometimes aware and sometimes not, of its power.

Just as Lucifer is the serpent God, his companion, Lilith, is the serpent Goddess.

And likewise, we have in the Origin the lizard men, and the serpent women, who are generically also called Lilith.

Hence the symbol of origin is the symbol of She, the serpent lady, who is the Lady of origin, the pure runic expression of the Vril.

It should be noted that kundalini being an expression of the demiurgic logos, and represented in the form of a serpent, there is on the other hand a hyperborean serpentine aspect, where the serpentine is expressed from the Origin. Such is the aspect of the Vril, expressed as the serpent Goddess.

Thus we have the serpent Goddess or serpent woman in the Origin, and then in this world determined women who in some way embody and reflect the power and aspects of the serpent Goddess. Such women are for that reason also referred to as serpent women.

The initiatory bite of the serpent is the bite of Lilith, hence the link with the bite of the vampire woman, Lilith being the queen of the vampires and succubi.

The snake woman possesses the poison, as well as the antidote and elixir, contained in her menstrual kalas.

Kalas which is produced in consonance with the moon, whose 28-day cycle finds its ophidic expression in the 28 rings of the serpent.

Just as the moon has a visible and a non-visible phase, similarly the serpent appears and hides at regular intervals.

The visible stellar reappearance of the moon is analogous here to the snake that renews itself by shedding its skin, just as the biological renewal of the woman in each lunar cycle.

In the film "The Ninth Gate" by Roman Polanski, we can see the scene in which the protagonist (Johnny Depp) performs the maithuna with the Luciferian woman, who is clearly in this context the snake woman.

The elements that stand out in this regard are the so-called "Lilith posture" or Viparita Rati, in which the maithuna is performed while the woman is above the man, and also in another instance when the woman is above the man, and in another instance when the maithuna is performed while the man is above the woman.

The snake woman anoints the red kalas on the protagonist's face, while a momentary greenish glow appears in her eyes...

Turning to the serpent Goddess, we find when exploring the cultural records expressed in the mythologies and cosmogonies of different traditions, that all the initiatory Goddesses are represented either accompanied by a serpent, or carrying a serpentine symbol, or at other times the Goddess herself portrayed as a serpent, or having serpentine characters.

In Foundations of the Hyperborean Wisdom, Volume 9, "Possibilities of the Tantric Way", Nimrod of Rosario tells us:

"Here, as with Shiva, we will refer to the Hyperborean Wisdom which teaches that Kali, as well as the Egyptian Isis, the Babylonian Ishtar, the Roman Venus, the Greek Aphrodite, the Chinese Shing Moo, the Gnostic Sophia, etc., are all images springing from the blood-memory of the Hyperborean lineages. The memory of blood, we say, but of whom: of Lucifer's "wife", whom we may well call Lillith from now on.

It should be noted in this respect that the ophidian link mentioned here is visible in the goddesses mentioned. Thus, Ishtar is described in ancient texts as having serpent scales, there are serpentine invocations of Isis (who also ruled in serpentine oracles), some representations also of Venus and the serpent, and the Gnostic Sophia, whose very name (derived from Is Ophi or "light of the serpent") etymologically refers to the serpent.

Similarly, there is the aspect of the Goddess in her role as mother of the reptilian child, or "stone child", whose record finds a sculptural representation of many thousands of years ago, as Leonor Calvera refers in her book "History of the great serpent":

"In the Baghdad museum there is a statuette dating from the 5th to the 15th millennium BC. It is one of 5,000 figurines found in Iraqi Kurdistan and belongs to the Obeid period.

It is a 15 cm high terracotta figure of a nude woman, with winged shoulders and gathered hair. Triangle-shaped strokes mark her pelvis and, next to her chest, she holds a creature. All this seems to suggest one of the many representations of the Great Goddess in two of her three aspects: that of maiden and mother. The whole would not be particularly striking were it not for the fact that the woman and the child she embraces have a face similar to that of a reptile, a smiling reptile.

The effigy of Ur consolidates a much older conception: the one that gave shape to the Venuses. Steatopygia. All of them - the Lespugne, the Savignano, the Dolni-Vestonice and particularly the Windelford - with their bulging breasts, protruding abdomens, elongated shape lacking in The arms and her face, where human features give way to serpentine ones, anticipate, seven thousand years earlier, the idea of a disturbing and unknown mixture between woman and ophidian".

Whether at the beginning of time, when in each kalpa the terrible universal demiurgic manifestation unfolds, or in the underworld outlawed by the Abrahamic traditions, or from its influence While the serpent constellation is represented in the night sky as the constellation of the serpent, the truth is that the serpent Goddess has always been present in the night sky.

And when all is gone, there too the serpent Goddess remains, standing in the primordial infinite blackness, beyond all that is manifest.

This infinite blackness is expressed in the Goddess herself (her essence being the same serpentine darkness), which, like an abysmal black hole, finally devours the false light of this world in all that is here. expressed.

From the etymological point of view, the name given by Herodotus for Sauromatia is more than interesting, as it derives etymologically from Sauro or reptile and Mater, mother. Thus meaning the reptilian mother, or the serpent mother. This is significant considering that the Amazons of Sauromatia worshipped the Gorgon.

In the hyperborean record of the mystery of the Gorgon, set out in The Mystery of Belicena Villca, we find that in the original story of the myth (prior to its synarchic cultural deformation) Perseus is advised to approach the Goddess, the Gorgon (who is herself Frya or Navutan's wife) without looking directly at her, as this would result in his immediate death.

On the contrary, he is advised to look through the reflection of a mirror at the Goddess, in order to understand the wisdom that the Goddess signifies after death. This is how Perseus concentrates on the mirror, where he appreciates the naked truth of himself, understanding death, and becoming a man of stone.

Similarly, a Virya may on occasion find in this world some kind of woman who expresses the ophidian essence of the Gorgon. This is a kind of woman who, in her dark dimensionality, bears the signs of death, and her venom is clearly visible.

Poison that can be an alchemical concoction for the awakened virya, or deadly for the unwary

However, the point to note here is that in the case of the Gorgon Goddess, the hero Perseus was not supposed to look at her directly, but through a mirror, or reflection.

But in the case of the ophidian woman mentioned here, she is herself a reflection of the Goddess, for in her are reflected the attributes and ophidian essence of the serpent Goddess.

An example would be that of the Kali woman, in the five challenges of the five challenges of the wet path of the tantric path Kaula, where one must indeed look into the eyes of the Kali woman, since, as it is well known, the Kali woman is the one who is the one who is the most beautiful woman.
refers to : "THE GATES OF ETERNITY ARE THE EYES OF THE WOMAN KALY".

Thus, if an oriented virya, in search of Gnosis, faces the mystery embodied by such a serpent woman, a connection or bridge is then established with the serpent Goddess of Origin.

The Three Gorgons and their Mystery

By Christian C.

Although the myth of Medusa is well known, little attention has been paid to her two snake-haired Gorgon sisters, who, like Medusa, could petrify and even kill by means of their look.

The description given in ancient texts of her two sisters, Steno and Euryale, is that of serpentine hair, bronze claws, golden wings and golden scales.

The allusion to gold, since the gaze of the Gorgons petrified, is a clear nod to the fact that the alchemical goal of the so-called "philosopher's stone", which turned metal into gold, was achieved by those who, through initiation, received the transmuting petrifying gaze of the Gorgon.

The deadly effect in the initiatory sense is of course on the soul life, the "hot" life of the created microcosm, a state obtained by immobilising the soul drive, "turning the heart cold and stony".

The serpentine aspect of Euryale is even more accentuated when her "sharp fangs like ivory" are mentioned, and it is said of her other sister, Steno, that she was the one who caused the most deaths, even more than Medusa herself.

The fear that the peoples of the cultural pact would later exhibit under an already deformed myth of Medusa, in relation to her terrible gaze, also has its correspondence in a taboo subject, present in many peoples of the cultural pact, and that is the fear produced by a woman in her period of menstrual blood, emphasising that one should avoid "even looking at her", as one ran the risk of turning to stone.....

Indeed, these peoples and their synarchised priests tried at all costs to prevent any Virya from having any awakening or orientation by discovering the occult power of menstrual blood. and its alchemical properties.

In contrast, occult traditions in India, such as the tantrics of the Kaula school, always gave priority to menstrual kalas.....

The three sisters were said to possess the power of both life and death, which is reflected in the myth, in that the blood on the right side of the Gorgon could heal and even bring life, while the blood on the left side was deadly.

Here again is the elixir of the serpent, a mixture of its blood and venom..... And a clue to this secret is evidenced in the Latin root of the name Medusa, "Med", whence also we get the word "medicine".

Traditionally, the snake has always had a symbolism associated with medicine. (Suffice it to consider the example of the god of medicine Asclepius/Esculapius and his rod with the coiled snake).

But what exotericism hides or ignores is the initiatory side of this medicinal value, which becomes an alchemical elixir.

Thus another etymological interpretation of Medusa derives her name from the Sanskrit Medha, or "wisdom", which clearly refers to the wisdom gained in the initiation of the Gorgon Pyrena.

Wisdom, immortality, medicine, all aspects always linked to the symbolism of the serpent.

And just like Medusa's gaze, the gaze of her sister Steno, for example, had an initiatory character. Her gaze is said to "hypnotise" the one she looked at, in order to "kill" him afterwards, a necessary initiatory death, for the new return as an initiate in the ophidian mysteries, a rebirth comparable to the snake shedding its skin.

The cultural myth has also sought to erase an initiatory background in relation to Euryale by attributing to her the character of maternal feelings... Some of this is undoubtedly true, but what has been concealed is that its initiates became "children of death".

And it is interesting that many ancient oracles, including the Delphi oracle, had as their Oracles that were officiated by pythia or pythonesses, a name that derives precisely from the power of divination conferred by the serpent Python.

Then another initiatory clue arises when it is said that Esteno was represented by the serpentine letter S..... (Like the two-headed serpent or Amphisbena, said to have been born from the drops of Medusa's blood), there was a representation of Steno as looking in both directions, which alludes precisely to both the mastery of time and the occult symbolism of the two-headed serpent as possessing the knowledge of "good and evil" as well as the initiatory synthesis or integration of duality into a higher knowledge.

It should also be noted that, despite attempts to demonise and stigmatise the Gorgon, a certain initiatory filter has nevertheless been maintained in popular folklore, so that, unable to erase the ancient pagan past, in which in many homes and places the figure of the "Gorgoneion" was maintained as the protector of the place, the Gargoyles, custodians of cathedrals, will appear in a Christianised version, and with draconian features.....

Then, in various mystical cults of old, the initiatory secret of the Gorgon was kept, and so we find Amazon priestesses in Libya, who worshipped Medusa, and her hair in the shape of a braids, they resembled snakes....

It should be noted that the use of the term "cultuaban" in relation to worship is a far cry from the structure of demiurgic cults, because, as in the cult of the Goddess Pyrena of the house of Tharsis, here the cult was not centred on a demiurgic figure, but on the contrary subordinated to wisdom. initiation, which was reached through its initiations and mysteries.

In other cases, the priestess wore a crown adorned with real snakes, which responded and obeyed the voice and command of the priestess.....

Some mythologists, such as Robert Graves, have also reported that there were priestesses wearing masks of the Gorgon, no doubt embodying her power in initiatory representations, masks that were sometimes subsequently taken away by conquering peoples of the cultural pact, destroying those sanctuaries of the Gorgon, and massacring their priestesses and initiates terribly.

And undoubtedly the most initiatory meaning of snake hair, reflected in priestesses from Medusa, is that in the energetic domain, and of the serpentine telluric currents that such priestesses could channel (as did Princess Isa for example, in the story of Nimrod and the Kassites), there was sometimes the instance where the priestess would unfold that serpentine energetic flow from her feet to the crown chakra, with the effect of her hair standing on end, resembling snakes!

Then, of the two children attributed to Medusa, the winged Pegasus and the giant Chrysaor, we have clear The myth in which the hero Bellerophon slays the demiurgic chimera (a monstrous creature that combines the features of a lion and a goat, also known as a lion) and the myth in which the hero Bellerophon slays the demiurgic chimera (a monstrous creature that combines the features of a lion and a goat, also known as a goat) and the myth in which the hero Bellerophon slays the demiurgic chimera (a monstrous creature that combines the features of a lion and a goat, also known as a goat). He takes on a certain serpentine physiognomy, as far as his tail is concerned), which takes place mounted on the winged Pegasus, i.e. on a son of the Gorgon, or son of the serpent Goddess.

On the other hand, we have the giant Crisaor, who married a daughter of the sea, Calirroe, and later had the giant Gerion as his son, a character who is associated with Iberian peoples descended from the white Atlanteans of the blood pact, that is to say, in these lineages of Hyperborean roots, the blood of the Gorgon was maintained, which is equivalent to saying that they were carriers of serpent's blood.

An essential aspect to highlight is a certain commentary provided in The Mystery of Belicena Vilca, regarding the story of the Gorgon.

In the original myth, Perseus, representing the captive spirit seeking liberation, does not kill Medusa, as it appears in the later myth, already deformed by the cultural pact.

Perseus approaching the Goddess, following Navutan's indications, does not look at her directly, but through a mirror, so that, through the return of her image by reflection, he can contemplate and discover the wisdom that the Goddess means after death.

In that reflection, Perseus contemplates the naked truth of himself, which allows him to access the secret of death, obtain the highest wisdom, and thus find his partner of Origin.

On the other hand, in the deformed myth given is that Perseus cuts off Medusa's head, which has a demiurgic explanation, in terms of opposition and antagonism to the serpentine Gorgon, and on the other hand,

Because in the distorted myth, Perseus does not acquire wisdom and immortality, so that by concealing the ophidian initiatory value of the Gorgon, from the aberrant Golen-Sinarchic consideration, the aim is to "kill it" as if it were a feat.

Nimrod de Rosario tells us in relation to the passage in question:

"Finally, as the Argosian Perseus neither attained immortality nor Wisdom, he cannot understand the Serpent and is therefore obliged to kill it too, which he does when he returns from his "exploit", when he fights a dragon and frees Andromeda, with whom he unites and procreates numerous offspring.

And an aspect also distorted in the current myth, but undoubtedly of initiatory-Hyperborean origin, is that of the Grayas, wise old women according to the myth, to whom, in the distorted myth, Perseus turns to stealing from them the "tooth and eye" that the three of them possessed, so that they would reveal to her where the nymphs were, and from there she could continue her search for Medusa.

The fact is that the "Grayas" are an allusion, as referred to in El misterio de Belicena Villca, to the Vrayas, or custodians of the Venus stone, here presented under the distorted image of the same eye and tooth shared by the three sisters.

On the other hand, it should be noted that the "Grayas" were sisters of the Gorgonas..... Therefore, the stone of Venus, of which these guardian Vrayas were custodians, clearly indicated the secret of the serpent!

The Hyperborean initiates, awakened viryas, could contemplate in the stones of Venus, the sign of the origin, and behold that such a symbol of the origin, revealing the primordial instance of the origin, also reveals the presence of She, the Lady of Origin... Revelation of the Vril.

And just as the Siddha, on his entry into this world through the gate of Venus, assumes the aspect of a lizard-man, so his eternal companion in the Venusian Luciferian realm is the female Serpent!

Thus the symbol of origin is the symbol of the Serpent from the noological point of view, and the stone of Venus, the lithic instrument that allowed its contemplation, was guarded by the sisters of the ophidian Gorgons.

Clarifying Misconceptions of some Viryas, regarding the Serpent!

By Christian C.

With all the burden of so many centuries of rejection of the serpent and the reptile as initiatory, it is not of

It is surprising that even today, some Viryas also maintain this cultural filter, responsible for a gnoseological colour blindness, when it comes to the understanding of the serpent.

First of all, it should be emphasised that the serpent must be understood from the symbol of origin, as Nimrod of Rosario rightly points out. This noological understanding necessarily corresponds to the realm of the spirit in the Origin, and therefore it would be a mistake to assign to this ophidic dimension a frame in the soul realm.

The Siddhas themselves, in their expression of essential hostility, and in maintaining the Vril, have chosen to express themselves in this aspect, which they still maintain in the world of Agartha.

And so it must be until it finally departs into the uncreated world, where such an unknowable realm is purely runic.

Moreover, the strategy of adopting the reptilian aspect obeys to clear reasons, to stay out of all that is psychic, and from cold blood to elude all the archetypal whirlwind without being captured by such deployment or entanglement.

Of course there are also hyperborean expressions of combat and hostility from the bersekir rage, such as the wolf and the bear. Again, in these mammalian forms, the predatory and attacking aspect has its root and expression in the reptilian brain.

Thus in such cases, the soul dimension has been completely resigned, and the bear or wolf warrior, a Virya or even Siddha under such aspects, retains as the pivot of his tactical movements the reptilian predator.

So it is clearly understandable that it is from the hard and cold, the stone and the reptile (which in the initiatory instance are the same thing) that a Siddha must be mobilised.

This is not to be confused with demiurgic archons, who also sometimes display a reptiloid or ophidian aspect, but in this case the difference is clear, as they do not exhibit the essential hostility to the world of matter, nor do they exhibit the orientation or axis focused on Origin.

And in this case, if we are dealing with a reptilian archetypal expression.

This clarification is extremely important, so as not to confuse the Hyperborean lizard men of Venus with some kind of alien race variety, the creation of the demiuurge.

That is to say, the lizard men of Venus (so called because they entered this world through the gate of Venus, and not because their ultimate provenance is Venusian) are not a race of this world.

The essential antagonism of the demiuurge to the giant reptiles of yore became evident with the provoked extinction of the dinosaurs.

The way many dinosaur fossils have been found, with their heads thrown back, backs and tails inverted and limbs retracted, suggest death by asphyxiation or poisoning,
But the surprising thing is that this "extinction" did not affect other forms of life present, be they aquatic beings, amphibians, crocodiles, etc.

So it was undoubtedly a "selective death", and therefore planned.

The confusion of this reptilian issue is compounded by the synarchic misinformation put forward by some ufologists, proposing that the so-called reptilians, or lizard men, are just one more of the From other planets, they say, but as part of the "creation on this planet," they say.
And that is the fundamental error, for the lizard-men come from the uncreated world, Hyperborea.

And at present, they are in the extra-dimensional world of Agartha, in connection with Venus.

As is also well referred to in the Fundamentals of Hyperborean wisdom, Lilith and Lucifer are not archetypes, but a memory in the memory of blood or Minne, of the original couple.

And let us remember that Ophis Lucifer is the serpent God, as Lilith is the serpent woman. So, these serpentine, ophidian aspects clearly correspond to the realm of spirit in the Origin.

There are viryas who, under this confusion of concepts (due in part to impurity of blood, the remnants of Judeo-Christian cultural influence, and synarchic misinformation), have considered that both the cold reptilian blood and the warm mammalian blood should be resigned (as if they were both a Pasu component), in order to arrive at the hyperborean blood.

First of all, mammalian warm blood corresponds to the Pasu, who was a hominid. Not so the cold-blooded reptilian.

The Siddhas, all of them, when they enter this world, even before they divide into two groups, assume equally the reptilian form.

So the reptilian womb, and its cold blood, comes from the Siddhas (Siddhas traitors when they copulate with the Pasu race, but Siddhas nonetheless), and not from the Pasu as the work of the demiurge. The Pasu was only a hominid, Neanderthal class.

It is from the Cromagnon, father of the present white race, that the lost Virya appears, possessing both a hominid matrix (inheritance or legacy of the Pasu) and a reptilian matrix (legacy of hyperborean blood).

Thus, it is not as some Viryas argue, that one must first enter or place oneself in the reptilian blood, and from there to go beyond the cold reptilian blood to the hyperborean blood. Reptilian cold blood, on the other hand, is the racial expression of the hyperborean spirit in this world.

Its first manifestation in fact, since the Siddhas enter the gate of Venus, and aspect which they maintain to this day in Agartha, as may well be noticed in the description of the Kiev Siddha: "for it gave him the undoubted appearance of a being from another world, or belonging to an unknown Race, were his pupil-less eyes, composed only of an emerald green iris: those eyes, devoid of human expression, testified to the disturbing evidence that the Story of the man has forgotten something; something that is perhaps unavoidable to remember in our Epoch"...

Why also but the reference given to Ophis Lucifer, the serpent God?

It is by positioning oneself in the cold blood, by resigning the soul life (this expression of the mammalian warm blood), that the symbol of origin can be reflected in a clear and conscious way, with coldness towards this whole world, and in essential hostility.

Nor is it that it is necessary to leave the reptilian blood, or to resign it, to express the Bersekir fury from "A hyperborean blood that would be beyond or outside the reptilian blood". Rather, it is from the cold reptilian hyperborean blood that such a state is expressed.

What are the Saurians but a reptilian expression of pure Bersekir fury?

So the Virya, from his or her hybrid nature, must first master and resign himself or herself to the aspect. Such is the work to the black or Nigredo, in terms of alchemy. Then, he must position himself on his reptilian side, i.e. the stage known as Albedo. (Cold-blooded, and Archcephalic).

This aspect is strategically maintained until the final battle!

Battle that will take place not only on this and other levels of significance, but also in the The Venusian-Reptilian context of origin, for it was from that realm and its projection on this plane that the disagreement and division of the Siddhas into two camps took place.

Finally, in the definitive departure from this world, the work is consummated in the Luciferian red or Rubedo, in this instance the hyperborean spirit is pure rune, and can express or manifest itself in different ways. aspects, from the absolute, infinite and uncreated.

One concept that is sometimes misunderstood is the Pasu symbol of the spiral.

Although at first glance it may be associated with the serpent because of its spiral appearance when coiled, it is explained in the Fundamentals of Hyperborean Wisdom that such a spiral, representative of the Pasu, corresponds to the functional matrix of evolutionary development and is a semiotic expression of the snail design.

A distinction is then also made with regard to different spiral shapes.

The subject of the relationship between the serpent design and the snail design has been masterfully expounded by the Pontiff, Nimrod of Rosario, in Fundamentals of the Hyperborean Wisdom, and requires no further comment. It is more appropriate to quote the Pontiff verbatim, to make this point clear: "It is clear, then, that the law of evolution is expressed by the fixed spiral of the snail's design and not by the variable spiral of the serpent's design" (FSH, Volume 2, Article C, The Snail and the Serpent).

So, to return to the initial point, it would be wrong to take such a symbol of the Pasu as representative of the serpent.

And however this is viewed or interpreted, it has no connection with Ophis Lucifer, the serpent God.

Another error and deviation into which some viryas fall is to postulate that they must first resign themselves and eventually kill the serpent. Nimrod of Rosario never says to kill the serpent, but to understand it, from the origin.

In any case, when it is proposed to resign the serpent or to fight the dragon, it must be made clear that the serpentine demiurgic aspect kundalini, or the demiurgic dragon Enlil, is being alluded to. The dragon of Sodom, etc., is also spoken of in a figurative sense.

But the emphasis on this issue should not obscure or obscure the hyperborean reptilian aspect of the Siddhas themselves.

In this sense, under the perspective of combat, there are those who propose to confront the snake, the reptile, and the dragon.

And they omit or ignore that in the return to the origin, when the activation of the reptile matrices of the origin is propitiated, the Virya must assimilate the aspects, essence and power of the serpent (Su wisdom and poison/antidote/elixir), the lizard (cold blood) and the saurian (bersekir fury).

Likewise, Siddhas have entered this world, in the guise of Saurians, lizard-men, and serpent-men.

Nor is it valid to argue that the angular runic is opposed to the sinuous serpentine, since in the case of Lucifer and the loyal Siddhas, the reptilian aspect is entirely functional to the runic strategy.

The Self, isolated in the archimony of the Odal rune, has completely resigned itself to the subject and soul environment, positioning itself in the cold blood of the reptile.

And the noological transition to *Selbst* is because the serpent has "acquired wings", just as the winged representation of the octopod unicorn Pegasus implies an elevation above the condition of the soul, orienting itself towards the spirit.

Thus the Virya is like a Quetzalcoatl, or serpent with wings, or even like Siddha a winged dragon.

The colours in which the analogue model of the spirit sphere has been allegorically represented are also significant. In its normal condition, green on the inside and red on the outside. Which in the reptilian context alluded to, suggests the image of a green lizard with a red crest.

Then, in the reversion, the green interior has been exteriorised. This suggests the blurring of the Vril (Vril evoked in the suggestive reptilian green, which must be recovered). And the red, the expression of hostility essential to the Bersekir fury, has been hidden or strategically neutralised. Such is the oblique meaning of the representative colours in the analogy of the sphere spirit.

Continuing with the erroneous or deviant approaches, another error is that claimed by certain viryas. In this respect, after understanding the serpent with the sign of origin, one must understand the dragon with the symbol of origin.

The confusion here lies in the fact that the sign of origin is the outward expression (visible to the virya awake) of the symbol of origin which is in the astral blood. That is to say, the symbol of origin, is expressed externally (they say in the area of the ear) as the sign of the origin. They are not two different runic expressions. Therefore, the understanding of the serpent with the symbol/sign of the origin is a noological understanding, so that it already comprises all aspects in which the snake, including the more oblique ones, such as the dragon.

Hence, understanding the serpent with the symbol of origin already comprises or includes the understanding of the dragon aspect.

To conclude this review and analysis of some concepts from the Hyperborean wisdom, although in many myths the bird (eagle, bird, peacock, etc.) and the serpent are presented as opposites, and in others as conciliating opposites, it is not correct to conceive of the eagle (or any other bird in question) as a n aspect of necessary understanding after the serpent and the lizard. In this respect, the value The initiation of the wings, representative of birds, has also been included in a very oblique plane of expression of the serpent. Such is the case with Quetzalcoatl, "The Feathered Serpent", or even the dragons themselves. For the dragon is, after all, a kind of winged serpent.

Dracula and the Secret of the Vampire

By Christian C.

The figure of the vampire can clearly be framed in an ophidian filiation of the serpent/dragon.

In some mythical prototypes of the vampire from other cultures, e.g. the classic Lamia, or the Empusa (often identified with the Lamia), they present a mixture of serpentiform and human physiognomy.

In Middle Eastern traditions, with clear Sumerian-Babylonian roots, Lilith has come to be considered, because of her rebelliousness, seductive and predatory nature, the mother and queen of vampires. And the consideration of Lilith as a serpent woman stands out in this sense. So is the legendary Cain, from whom the lineage of vampires is said to originate. And Cain himself, according to some sources, was "son of the serpent". So the vampiric lineage of Cain is the lineage of the serpent.

Beyond the religious distortion of the ancient vampire tradition, generally by solar cults, and literary or cinematic deformation, the ancestral vampire symbols and references have endured in the collective unconscious, behind a barrier of prohibitions and taboos, which few manage to cross.

The predatory character of the vampire is clearly governed by the reptilian brain. And it cannot be left unnoticed how the snakes crowning Medusa's head, in this perspective, can be considered as ramifications or extensions of the reptilian (or "infernal") brain from which they arise.

The vampire's search for blood also alludes to a preternatural energy, or supravital substance, which, through a certain state of consciousness, could be assimilated and metabolised by the organism, allowing an indefinite transmutation and regeneration of the cells. The biological information of the cells would be modified, acquiring a new vibratory level, becoming a practically immortal being.

It is also curious how in ancient times a ritual of drinking an alchemic mixture of blood and snake venom in a cup was maintained, with which a state of mystical trance was reached. shamanic, suspended between life and death (represented respectively by blood and poison). And this mixture or elixir infused vitality, regeneration, and longevity.

So too, when the vampire attacked someone, in addition to taking his blood, he gave him to drink his own, thus turning the victim into a new vampire, or an "undead", someone who has crossed the threshold of death, and thus maintains dominion or power over the surrounding time-space. Let us recall in this respect the shape-shifting attributed to vampires (and often in an ophidian form), such as bat, mist, etc.

The vampire in this sense can be seen as the result of an alchemical mutation, being a hybridisation between "human and beast", "angel and demon".

His bite is interpreted in erotic terms as "the kiss of the serpent", which is followed by the serpentine hypnotic gaze, and like the membranous wings of the dragon, the vampire evokes these wings by wearing a bat-winged cape, in both cases being an allusion to the wings of the "rebellious angel" And like Lucifer, the vampire also strongly opposes and rejects the authority of the biblical Judeo-Christian God, as evidenced by his open rejection and repulsion of the sunlight and the Christian cross.

A certain parallel may be drawn at this point with the Seraphim (from the root Seraph or serpent), who, although later represented in Christian art as winged celestial angels, in their Originally, according to occult tradition and etymology itself, they were flying serpents, very similar to dragons, and certainly a kind of hybridisation between bird and snake.

It is also noticeable how the bat is not guided by external light, but by its own radar or means of orientation, which, transposed to the vampire figure, denotes independence from the external light of the world, and self-sufficiency. For this reason, the vampire is not reflected in the mirror, since he has no reflection... His reflection, or "shadow" has been integrated into himself.

All this is also evidenced in the alchemical combination of the vampire's white skin, red blood, and black cloak, having here the three colours of the alchemical work.

The passage of the vampire during the night has a double meaning: on the one hand, having been relegated and displaced by the dominant "luminous" tradition, to hidden regions of the psyche, with the prohibition, under threat of condemnation and divine punishment, of approaching this "dark castle" or region of darkness.....

And on the other hand, the vampire possesses an integration and power with the dark forces, opposed to the "light of the dominant visible world", drawing from the darkness the source of a "dark light" of his own. From where we also understand that the vampire connects with the source of the black sun.

The tomb or sarcophagus in which it rests is clearly an allusion to the ancient shamanic and pagan underground crypts, where, in contact with the hidden energy of the earth, a complete energetic renewal took place.

According to some researchers, the hermetically closed and sealed "sarcophagi" found in the pyramids of Egypt were not tombs as usually thought, but a kind of initiatory chambers, in which a kind of "death and return to life" took place.

In vampire stories under clear Christian influence, it is held that a vampire can be killed by driving a stake through the heart. The underlying symbolism behind this legend is that as opposed to the reptilian side, the emotional side (the heart) is targeted. However, the truth is that the vampire has already "killed" everything emotional in the world, and therefore cannot be affected from that side.

There is an ancient Hebrew tradition, according to which Jehovah confers on garlic the property of being fatal to the serpent.

And we find in ancient folklore legends that the vampire repels garlic, which clearly indicates an implicit link between the vampire and the snake or reptile.

In Bram Stoker's Dracula (an occultist initiated in the Golden Dawn), there is a plot in which Dracula (based on the historical character Vlad Tepes) holds in his name the key to the serpent/dragon, meaning "Dracul" - dragon!

His adherence to a Ghibelline and Bogomilian lineage in the Carpathians contextualises him in a marked opposition to the power of the Roman Church.

The isolated castle in which he lives, separated from humanity by a wall, and from which he carries earth wherever he moves, as well as his fondness for blood, forms an archemonic structure (soil and blood), based on the principle of encirclement, and maintaining a strategic living space of his own.

One aspect to note is how in different versions of vampire stories, and even Dracula, tasting the blood allows access to the victim's memories, and even the record of their ancestors.

In this respect, Dracula's link to Minna is also noticeable, which can be seen as a nod to the Minne, or "memory of blood".

In the film adaptation of Francis Coppola's Dracula, it all ends with Minna b e h e a d i n g Dracula. The initiation storyline corresponds to the lady Kalibur beheading the initiate, and his return to Origin.

In the short story The Reptile, by John Burke (1966), and made into a film, we meet a snake woman, who has been transformed into a snake by a snake cult in Borneo.

Every winter he changes or moult his skin, exactly as the snake does. He attacks visitors to his home, where he lives with his father, with reptilian-like bites, and the victims bear the mark of a two-fanged bite, like a cobra, and also like a vampire.....

In the film The Lair of the White Worm (1988), a loose adaptation of Bram Stoker's last work, a cult of a gigantic snake/worm Dionin, who dwells in an underground grotto, is referred to. The cult is led by a vampire priestess, whose bites transmit a poison to the victim's nervous system, turning him also into a vampire and cult follower.

In addition to her worship of Dionin, to whom she offers human victims, Silvia Marsh is fascinated by snakes, from contemplating them, to playing the initiatory game "Ladders and snakes" in solitude.

She is also able to change her skin to a bluish colour, can suck snake venom into a wound as she herself possesses the serpentine essence in her blood, and maintains a mystical bond with Dionin, becoming a channel or vehicle for him.

It all seems to have started when she was in a coma for 10 days as a child, having been bitten by a snake, after which she accessed that dimension of serpentine vampiric consciousness.

A very relevant fact is that in a certain instance when two of the characters in the plot are having a conversation, one of them comments on how the word Worm derives from an older term, Wyrm, meaning snake or dragon.

But the film production where the link between vampires and reptiles is best exposed is the series From Dusk till down, a remake of a film of the same name directed by Quentin Tarantino, which also combined a vampire cult with snakes.

In the series, more explicitly, the vampires, called "Culebra", are linked in their physiognomy to reptiles, as opposed to vampires in other parts of the world, more closely related to bats or with other characteristics.

This cult of the Culebra in the plot of the series is said to be descended from the ancient Mayan gods, whose presence and cult of snakes in that culture is well known. Beyond the nexus Mesoamerican with the vampiric, which is debatable, the point to highlight here is how a plot where the serpent and the vampire cross paths again, as they respond to the same symbolic substratum in the background and beyond this or that plot, is aroused in the collective imaginary.

As for Vlad Tepes, on whom Bram Stoker is said to have based his Dracula, he also has some initiatory references, given his adherence to the Order of the Dragon!

The question raised by Dacre Stoker, descendant of the famous Bram Stoker, according to his excellent book Dracula: The Origin, insofar as the literary figure of Dracula would have another ascendant, is left here momentarily aside, for the purposes of this study, considering the aspect that can well be linked between Vlad III and his dynasty with the realm of vampirism and draconianism, as well as other renowned dynasties, which will be mentioned later.

The Order of the Dragon, founded by Sigismund of Luxembourg, had the support of an entire ophidian lineage.

The house of Luxembourg had been united with the house of Lusignan, through the marriage of Marguerite de Enghien, and John de Luxembourg.

The house of Lusignan has as its ascendant the serpent/dragon woman Melusina, and hence this The ophidian lineage was passed down through this dynasty, and then extended to the house of Luxembourg.

This order of the dragon, also known as the dragon society and the dragon brotherhood, had the external purpose of protecting the territory of Hungary from the Turkish invasions. internal structure an esoteric order of magicians and alchemists.

Its members bore the emblem of the order, a curved dragon, similar to an Uroboros, with a red cross above it. But in a second degree of the order, the emblem that they bore was only the curved dragon, without the cross.

The most famous member of this order was Vlad III, son of Vlad II, who had also belonged to the order, adopting the title of Dracul or dragon. Hence his son, Vlad III, later adopted the title of Dracul. Dracula, son of Dracul, or son of the dragon, also known as Vlad the Impaler, due to his terrible and reckless way of dealing with the Turkish invaders.

Dracula in turn belonged to the strange Basarab family, originally from the steppes of Eurasia, from a place known as Kipchak (an Iranian term derived from Kip "red or blond hair", and Cha, Scythian. So the members of this family had blond or reddish hair).

The Basarab ruled Wallachia (today part of Romania) and some border with Transylvania, and remained a united family until the time of Vlad II when they split into two branches: House Danesti, and House Draculesti, with Vlad II, known by then as Drac, taking on the role of the first patriarch of the Draculesti branch.

This family maintained the habit of sleeping during the day, and leading an active night life. Some have assumed that this was due to their extremely light skin and hair, which was not in tune with the sun, due to a low amount of melanin.

But beyond their biological makeup, they kept an alchemic secret of vitality and rejuvenation, as it was customary for its members to drink the menstrual blood of one of the ladies of their family.

Considering the draconic-ophidic character of this family, we can also understand that this blood also carried unusual alchemical properties.

And the proof is the strong and healthy condition with which they were always maintained.....

On the other hand, when the ophidic power is awakened and developed, one obtains powers or faculties such as astral conscious exit, shape-shifting, or the transfer of one's physical body into the form

This is reflected in the legend of Dracula, who changed shape and flew like a bat.

Another house often linked to both House Basarab and House Lusignan was House Bathory, which originated around the 10th century, with Vitus Bathory, who was said to have killed a dragon with three dragon slayings.

the thrust of his spear. As a result of this legendary incident, the Bathory coat of arms included three dragon's teeth as its centrepiece.

It is said that Vitus Bathory assimilated the power of the dragon after this conflict, and that his descendants, as Alexandre Bathory refers, possessed Draconian characters, or genes one might say, Draconian.

Among their strange traits, e.g. some of the members of this dynasty possessed more teeth than usual, and even more sets of teeth

It is also said that many of them possessed psychic abilities, the power to heal immediately from any wound, and to kill enemies from a distance.

A famous descendant of the house of Bathory is the famous bloodthirsty countess, also associated with the occult and dark practices, Erzebeth Bathory!

Dracula and the Vampire's Secret - Part 2

By Christian C.

In esoteric terms it is understood that the bite of the vampire is analogous to the bite of the serpent, or the serpent woman, Lilith.

Such a bite confers gnosis, and the depertar in one's own blood. Indeed, this serpentine poison breaks into the blood of the Virya, detecting itself from the demiurgic as an invading agent, a kind of virus.

In this initiatory instance, the fangs of the snake, sunk into the skin, inoculate the poison that kills the warm life of the blood, initiating a blood revolution that can culminate in the reptile's own awakening, with all the potential that this implies.

That is the reason for the complete anathemisation of the vampire, for it contains within itself the secret of the Serpent.

However, since the vampiric attack is from the reptilian predatory aspect, we observe that in some cases the vampire's "victim" dies, while in other cases the result is that it too becomes a vampire.

This is related to the purity or impurity of the Virya's blood. For if Lilith or her vampiric agents detect a great impurity in the blood, more than Virya, with little possibility of transmutation, then the life force is drained, discarding a useless element, which is nothing more than demiurgic carrion.

But if, on the other hand, the Virya has a certain salvageable memory of blood in his or her blood memory, then the

In addition to inoculating him with his venom through the bite, the vampire gives him a drink of his own blood, which, combined with the venom, becomes the elixir.

In such a case, Dracula is figuratively said to have conquered Minna (Minne, or memory of blood).

In Dracula's excellent work, we have the perfect ophidian conjunction between Dracula (Dracul being a dragon), and Minna, whom Dracula tries to rescue, to turn her from a mortal into a snake woman.

The vampire condition is thus related to the state of immortality (the fruit that ancestrally The Serpent offers), being labelled from the limited human understanding as "undead". But the reality is that the vampire is a living dead (since he has severed all ties with the undead). The soul/emotional and warm life, although it can manifest these aspects in the form of a controlled illusion), and at the same time it is alive in death, since its existence dwells beyond the spatio-temporal condition of this world.

Thus, he who has become a vampire has awakened his own "shadow" in death, a doppelganger or double which he can project from the physical body at will, assuming any form or no form, and even densifying that projection into a form perceptible to others.

In this way the mystery of the vampire can be linked to lycanthropy, as the vampire can even assume the form of a wolf.

It is precisely in its etymological roots that we have the ancient Slavic term "oper" (from which the Polish "wampir" was later derived, or in various Slavic languages "vampir", and in French and English "vampire"), meaning "flyer", "drinker" (of blood or life energy, it is understood) and "wolf".

Thus we find in different legends vampires assuming the form of a wolf, bat, snake, mist, fire, etc.

To have achieved this status is undoubtedly the mature fruit of a process of sinister alchemy?

In the appearances of a vampire (even in the Dracula story), in addition to the change of form, it is common that he may appear in front of a mortal while suspended in mid-air.

All this indicates very clearly that it possesses the ability to move and manipulate gravis atoms at will.

It should be noted that the red kalas of the serpent woman possesses both blood and venom, thus being an elixir that can transmute and lead to the vampire's condition.

In fact the vampire contains in its essence, the secret of the serpent. A hidden secret, which only someone whose eyes have been opened by the forbidden fruit of the serpent can understand.

The linguistic variant "upior" has a meaning in Turkish and Slavic traditions of both "vampire" and "witch". Thus revealing the hidden truth that those powerful dark witches, the daughters of the Snake, possess or master this ancient art of vampirism.

The name Dracula means "son of the dragon", as it is also known in Romanian as "devil".

Thus, all the terms of ancient outlawed mysteries appear: The vampire, the wolf, witches, and the devil....

This condition of "cursed beings", as the synarchic cultural projection has described them, is due to the fact that in their very origin they are linked to figures or personages already banned from the beginning!

Vampires are said to have Cain and Lilith as ancestors in their vampiric chain or lineage.

The truth is that the origin of vampirism is lost in the mists of time, as it is related to the ancestral and first mystery: Blood!

Although the average society associates the vampire with Dracula, the vampire is actually much older than Bram Stoker's literary output!

It is understandable therefore that vampire myths and legends are found all over the world, since ancient times (as well as the Serpent, whose myths and symbolism are present in all cultures), from Mesopotamia, Egypt, Africa, India, China, Mesoamerica, etc.

In the case of India they are called Vetalas, and are under the tutelage of the Goddess Kali. This is necessarily so, since Kali herself manifested a vampiric condition by drinking the blood of the demon Raktabija.

Also a form and manifestation of Kali, Guhyakalika (The Hidden Kali) has a special and direct relationship with the Vetalas.

A similar case of another blood-drinking Goddess is found in Egypt, with the Goddess Sekhmet.

Well, specifically in Egypt we found an ancient manuscript, which ignorance and synarchic misinformation have labelled as a "cannibal hymn". In truth (although it is clear that it is a elements of anthropophagy), we have here the first record of a vampiric ritual.

It was an occult rite, in which the pharaoh (who had access to the initiatory mysteries) ate the flesh and drank the blood of the gods.

It is a ritual of Sethite orientation, i.e. it refers to the God Seth, who was opposed to the other Gods, from which again the key to the vampiric tradition as opposed to the demiurgic world emerges.

There is also evidence of a vampire tradition dating back to ancient Egypt, specifically to the god Seth.

Precisely, according to some occultists, from Egypt the vampiric current spread in a line which in the course of time reached Eastern Europe, Constantinople, and eventually 15th century Romania, at that time Wallachia, which also included a certain border with Transylvania. Thus it was that nobles of the stature of Sigismund (creator of the Order of the Dragon), Vlad Dracul, the Bathory and the Cillei, were initiated into these occult and dark mysteries.

On the subject of anthropophagy, it should also be noted that in old Central European and Scythian legends, there was also talk of vampires who ate the flesh of their victims as well as their blood.

We have then that the vampire sustains his condition in this world, in which he chooses to stay for strategic reasons, in connection with the dark radiation of the black sun.

Thus, in his crypt or sarcophagus, (just as a snake regenerates by shedding its skin) he renews his vitality and power indefinitely, beyond the reach of disease, old age and death.

This initiatory aspect of the tomb or sarcophagus has even been captured by actors playing Dracula.

Bela Lugosi, for example, or Gary Oldman, during the time it took for the production of their respective films, used to sleep in a sarcophagus...

In the case of Bela Lugosi, he continued with this habit...

The esoteric/artistic key that shows how the vampire (typified very modernly in the figure of Dracula) comprises the whole of the alchemical work, is his very clothing. Since the white of the fangs, the red of blood, and the black cloak (sometimes depicted red inside), are precisely allusive to the alchemical states of Nigredo, Albedo and Rubedo.

Although Rubedo is commonly spoken of as the culminating stage of alchemy, in the sinister way of alchemy this can have a different order. And so the work culminates in Nigredo, crossing the blackness. infinite of itself.

The idea must have been grasped by now that the immortal body of the vampire, being able to maintain itself in this world indefinitely, is analogous to the immortal body of Vajra, which the tantric Kaula tradition refers to.

Another literary work worth mentioning is "The Dogs of Tindalos" by Frank Belknap, who also belonged to Lovecraft's circle.

The dogs of Tindalos are a strange class of vampire dogs, immortal as such, who dwell in the corners of time (remember here the secret of the right angle, and the interception of planes), being able to move through different planes, as their condition gives them power over all time and space.

In later works they are sometimes depicted not as dogs, but with a more terrible and monstrous appearance, more reminiscent of bats.

Lovecraft himself mentions these dogs of Tindalos in his work "The Whisperer in the Dark".

Dracula and the secret of the vampire -Part three-.

When it comes to vampirism, there are various meanings associated with different levels of meaning, such as the popular "energetic vampire", "sexual vampire", documented cases of blood lust, the vampire from literature (where Dracula occupies the highest place today), the "vampire from literature" (where Dracula occupies the highest place today), the vampire in the cinema, etc.

Here we are attempting to approach this ancient mystery from the initiatory. And the fact is that beyond the popular assumption of the vampire as a being that drains vitality, or sucks blood, the vampire embodies a forbidden path into the dark abysses, for the sake of power, occult knowledge, and essentially immortality.

Of course, this ancient mystery of vampirism, which is none other than that of blood, has left some initiatory traces in certain artistic expressions, such as literature and cinema.

Thus, for example, in the film "Dracula Untold", we see Dracula trying to rescue his beloved from death, in a scene where she falls precipitously from the top of a tower, descending at dizzying speed trying to grab her, although she finally falls to her death. And here we have figuratively the Gnostic descent into abyssal depths to be reunited with She, the Lady of Origin.

And in the process of which, in the aforementioned film, Dracula had not yet become immortal, it is by receiving and drinking her blood that he gains access to immortality.

Elsewhere in "Dracula untold", when Dracula has not yet been transmuted into a vampire, the vampire who will turn him into a vampire tells him "Dracula son of the devil", to which Dracula replies that his name means "Dracula son of the devil".

"Son of the dragon".

But in the final part of the film, when Dracula confronts the Turkish Sultan Mehmet II, Dracula already recognises and proclaims himself to be the "son of the devil".

Certainly, in terms of etymology and tradition, both meanings are valid. But what is implied here is that starting from the draconic, i.e. "the ophidian path", he has then become a son of death, "Son of the dark Lord", which in hyperbiblical terms means "Son of the dark Lord". has then become a son of death, "Son of the Dark Lord", which in Hyperborean terms, and in the specific case of Vlad Dracula, means a follower of Lucifer!

Similarly, in Francis Ford Coppola's version of Dracula, when Dracula introduces himself to Minna in London, he tells her "I have crossed oceans of time to find you", which also suggests that reunion of the lost A-mort, where it is necessary to cross time, to go beyond it, in order to access its reunion.

Almost immediately after uttering these words, Dracula's eyes glow blood red. And it is the blood itself that has crossed oceans of time to find Minna (Minne) in the Origin.

It is not, as it might seem from a first interpretation, a reunion in the "eternal return", but the plot goes beyond time, to the Origin itself, in the reunion of the original couple.

Under this same Gnostic vision, Dracula's description of his h o m e l a n d to Minna, being the uncreated world, is equally significant.

When Minna asks Dracula about his "princess", he replies that he has lost her through "betrayal", which refers back to the argument of primordial betrayal.

Although in this film version the plot seems to have been given a more romantic emphasis, different from the approach of Bram Stoker's literary work, the fact is that in this particular case, the film, with this "dose of romanticism", presents important initiatory clues to the mystery of A-mort.

When Dracula cries out for the lost Elizabetha, a river of blood emerges, which is nothing but the activation of the Minne, running the river of blood in reverse.

Dracula later describes the face of his lost princess to Minna as a river, and also turns Minna's tears into crystal, which alludes to the mystery of the stone (crystal) linked to blood.

Furthermore, Elizabeth has committed suicide by throwing herself from the top of the castle (mystery of the stone) into a river, which underlines the Gnostic truth of the sacrifice of She who comes to the rescue of Him, who in turn travels the river of blood in the opposite direction, against the current, to come to their reunion.

The film director (in this or similar films) may not even be aware of this kind of "channelling" or capturing of the initiatory plot. But evidently, when entering and immersing oneself in the plot of Dracula, some Luciferian initiatory elements are picked up from the blood, which well complement Bram Stoker's literary work.

The alchemical symbolism is suggested in the alternation of red and dark colours in different sequences, as well as the combination of Dracula's striking white, red cloak and the sombre black of the castle.

But on the other hand, the synarchic influence is also present, pretending to humanise Dracula at times, as when he feels sorrow or remorse for "damning for all eternity" Minna, which is an ill-advised and demiurgic approach, which does not correspond to the reality of the vampire.

And it is very common this kind of scenes or plots, where under a perspective of confusion of blood, it is intended in many films and novels to humanise the vampire, as if it were some kind of exotic being, but within the human realm. When in reality it is a being that has transcended human nature, being of a superhuman condition.

Also notable is the scene in which the three "Brides of Dracula" (as they are commonly known) are introduced to Jonathan Harker, attempting to seduce him and drink his blood (and later perhaps give him a drink of their own blood).

When they initially appear, it can be seen that before appearing in human form, they slither under a cover where Jonathan Harker lies, snaky forms, recognisable as snakes!

And in fact, one of them, in front of Jonathan Harker, highlights his image with Gorgon's serpentine hair!

That is to say, a clear and direct allusion to the snake woman, about to initiate Jonathan Harker by her initiatory bite, were it not for the sudden entrance and intervention of Dracula, who at the time had other plans for his guest.

This status as initiators earns them the appraisal (albeit in a very deep esoteric sense, and not in the derogatory sense that Van Helsing intends to give them) of "whores from hell".

Also in this initiatory role, and starting from a dark feminine seduction, we have the mythical reference of the spider. Gnostically incarnating the spider, the initiator, from her "Minneica" seduction, constellates Viryas. constellates Viryas.

(Let us not forget the gnostic-esoteric meaning of the eight, which is present in the eight tentacles of the octopus, as well as in the eight legs of the spider).

Elsewhere in the film, Van Helsing intends to perform a "ritual purification" by burning Dracula's sarcophagi and his land, pouring holy water, scattering hosts, etc., and then, in another part of the film, he is "purifying himself".

consecrated, and formulas of exorcism. In this scene a cross appears for a moment, next to which a serpent slithers. In other words, we have here the emblem of spiritual enchainment (the cross) and the emblem of liberation (the serpent).

In another scene Dracula visits his apprentice Renfield, appearing in the guise of a green mist, which refers to the reptilian aspect.

A similar scene occurs when Dracula moves towards Mina, also in the guise of green mist.

The Gnostic meaning of this is precisely the encounter with the Minne from the reptilian aspect.

It is also most impressive and notorious when Dracula confronts those who oppose him (Jonathan Harker, Morris, Seward, Holmwood, and Van Helsing), in a clearly recognisable reptiloid appearance, and red eyes.

In addition to the reptilian-like appearance, the manifestation assuming the form of a wolf is a clear hyperborean reference.

The scene in which, after conversing with Jonathan Harker, Dracula rushes out of his guest's room, his red cloak seemingly slithering like a snake, is clearly reptilian in suggestion.

And even more explicit when Harker watches in amazement through a window as the Count slides vertically through the outer wall, as if he were crawling!

In the film "The Last Voyage of the Demeter", released in 2023, Dracula has clearly been portrayed as reptilian in appearance, and completely out of human appearance.

The case of Renfield is also emblematic, as he is an apprentice of Dracula, somehow initiated into the mystery of blood, but deviant and disoriented, which is evident in the fact that he has not gnostically apprehended the essence of blood, and instead of seeking it, he entertains himself with spiders and insects. Likewise, the overwhelming influence of the vampire, without Renfield's transmutation, drives him mad, and he is committed to a mental hospital.

Unlike the behaviour of e.g. the women accompanying Dracula in his castle, or later confronting Van Helsing, exhibiting a luciferic graceful attitude, Renfield's case expresses a sacralising, almost cult-like attitude towards Dracula.

The film "Renfield", also released in 2023, is completely inadvisable. Dracula stars Nicolas Cage, as it completely lacks an initiation storyline, and We would even say that its counterinitiative plot results, exalting the character of Renfield (who, precisely in the play "Dracula", fails in the alchemical mutation and goes mad), being represented outside the

vampiric context one might expect, fitting more for a "James Bond" performance.

In a different context, also Dr. Seward (a disciple of Van Helsing), as a psychiatrist, maintains a completely external and superficial approach to the mystery of blood, from the concept/covering of blood.

that is handled in official science, being a lost Virya, and having succumbed under the sacralising attitude towards the "sacred symbol" of science.

In the case of Arthur Holmwood and Quincey Morris, they fall not into the sacralising but the playful category of "psychological ethics".

However, regardless of the degree of sanguine confusion they maintained, they were all completely disoriented under Van Helsing's influence.

Similarly, there is an esoteric approach to the mystery of the blood, supported by synarchic occultists, who, while seeking and gaining benefits of vitality, rejuvenation and even siddhis, by drinking blood and harnessing the properties of adrenochrome, do not get to the ultimate essence of the mystery of the blood, and therefore never achieve transmutation.

Thus vampirism can be approached from Satanism, but it is distinct from Luciferian initiatory vampirism, although externally someone uninitiated in these dark subjects may not notice the differences, which there are, and very substantial in terms of the result that is operated on the initiate.

At the end of this film, when Dracula is decapitated by Minna, a sword has previously been thrust through his heart.

The soul power (the sword in the heart), and then by decapitation to release the reptilian power in the palaeoencephalon.

It is in this Luciferian perspective that the final scene in which Dracula says to Minna "give me peace", encouraging her to do what she must do, must be interpreted gnostically.

For the "peace" of the Luciferian warrior rests solely in the Lady of Origin, the "peace of Venus", outside of which all is battle.

That is the Gnostic Luciferian, blood-based, Gnostic view of "peace" as opposed to the Christian view of peace as "salvation of the soul".

Also in this dying scene, Dracula expresses the mudra bala with his hand.

As a corollary, a painting of Dracula and Minna is displayed on a vaulted ceiling. Unlike Michelangelo's painting in the Sistine Chapel, where the union of God and Adam is depicted, with their outstretched hands almost touching each other, here the reunion is not with that God but with the Lady of the Origin.

Given Minna Murray's outward demeanour, expressing virtuousness and purity, and that she is the culmination of Dracula's initiation process (at least in Coppola's film, not in Bram Stoker's novel), she can only be considered a Lady Kalibur.

Moreover, another lady worthy of mention in this whole plot is Lucy Westenra, with a behaviour that externally from the puritanical mentality would be criticised as indecent and impudent. Lucy, here, embodies Lilith, or the woman Kali.

In addition to her behaviour, the signs of red hair and red dress are there pointing us to the link with Lilith.

As in the case of Minna, Lucy's own etymology points to the Luciferian nexus, deriving her name from the Latin Lux, root of Lucifer.

We can also note that when Minna meets Dracula in London (continuing with the aforementioned version of Coppola), she wears a greenish dress. That is to say, the contact of Minna (Minne) with Dracula, his proximity or charismatic link, is given in the blood from the reptile, represented here by the greenish colouration.

In this encounter with Minna, Dracula appears rejuvenated and revitalised (regeneration by means of the mystery of the blood), which is analogous, especially considering its reptile condition, to the shedding of the snake's skin.

Of course, the intimate encounter with the Minne is in the blood, and so in another scene, Minna is in the proximity of Dracula dressed in red.

It also highlights a scene where Minna is in her green dress, while Lucy is in red.

Perhaps, given the dual nature that characterises all Virya, it could be that Lucy is the dark aspect of Minna, a literary licence (and taken to the cinema) that expresses a splitting into two characters, having the same person as a substratum.

In different film versions, various reasons and plots have been given for how Dracula becomes a vampire.

In Coppola's version, it is by renouncing the Judeo-Christian God, and drinking the blood, that he accesses this mutation.

Further, in "Dracula Untold", he receives this legacy from another vampire, in a grotto in the so-called "Dracula Untold".

"mountain of the broken fang". There he goes through a process of death and rebirth, taking on this new quality of life as a vampire.

In "Dracula 2000", Dracula has been associated with the stigmatised biblical Judas, and here there is a hint of Gnosticism, since ancient characters, such as Cain and Judas, have been stigmatised and stigmatised in the Bible.

Lilith, have also been linked to vampirism.

In "Dracula blade", the origin goes back to Sumeria, which gives us an idea of its antiquity and millenary permanence in this world, unaffected by death like humans.

Interestingly, we also find traces of vampirism in ancient Sumer, where the vampiric succubus Aluqah appears.

In the anime "Castlevania" Dracula has obtained his status as an alchemist by means of the crimson stone, thus suggesting the hidden power of stones and their ability to transmute.

Moreover, in this anime, Dracula's castle explicitly presents the characteristics of an archmone, impregnable and without spatial limitations, being able to move dimensionally through space.

In this way, we can appreciate different stigmatised characters, all of them being initiation arguments that fit in with how a vampire can emerge.

But let us refer to what Bram Stoker himself tells us in his work Dracula:

"The Dracula, Arminius tells us, were a great and noble race, although some of their descendants (according to contemporaries) had a pact with the devil. They learned Satan's secret in the Scholomance, among the mountains, on Lake Hermanstadt, where the devil rightfully claims for himself the tenth scholar.

"The manuscript contains words like strgoica (sorceress), Ordog (Satan), polok (hell) and even says that Dracula was a vampir".

It is thus clear that Dracula was a follower of Lucifer (beyond the confusion here between Satan and Lucifer. But let us bear in mind that the above commentary is made by Van Helsing, who represents the priest Golen, and therefore an exponent of such an intentional confusion of concepts), the "Lord The "dark one", who confers him such a condition, adopting him as an apprentice, being the "tenth pupil" in the Scholomancy (very similar to the Salamanca), an ancient school of occult and dark arts.

According to Dacre Stoker, Bram Stoker's great-nephew, there are certain notes or manuscripts, where Bram Stoker geographically located very precise coordinates in Transylvania, as to the place where there was a mountain where one could go for occult learning and dealings with the Dark Lord.

If it were simply a fiction, why go to the trouble of pointing out the exact location of such a mountain in a few notes, when in a fiction there would be no need for such geographical accuracy?

It is also notorious that "the Draculas" are mentioned, and that in Dracula's family there were other characters, who were said to have dealings with the devil, and to have a reputation as witches.

In the case of Erzebeth Bathory, who was initiated into the occult, she is said to have "married Mr. dark", which alludes to a certain dark initiation through which he had intimate contact with the Luciferian realm.

And here the point to note is that Erzebeth Bathory belonged to the "Order of the Black Bird", an order with close ties to the Order of the Dragon, to which Vladislav once belonged.
Draculea.

His ancestor, Stephen Bathory fought alongside Vlad Draculea!

Some people today try to disassociate Vlad Tepes from all traces of vampirism, and the link with Bram Stoker's Dracula character, except of course the very name "Vlad Draculea" (Dracula) meaning Vlad son of the Dragon, which refers directly to Vlad Tepes.

Moreover, Bram Stoker himself pointed out in his work, that Dracula had indeed been Vlad the Impaler, as we can see in the following two extracts:

"I asked my friend to put the dossier in order. All sources of information suggest that Dracula was a Vaivode who earned his nickname by fighting against the Turks on the great river on the border of the Turkish land. Thus, he was no ordinary man, for in his time and in the centuries that followed, he was considered the cleverest, the most cunning and the bravest of all those who existed.

beyond the forests (Transylvania). He took to his grave this powerful brain and an iron character which he 'now uses against us'.

"Who was it but one of my own race who under the name of Vaivoda crossed the Danube and beat the Turks in their own land? This was undoubtedly a Dracula!"

We know that the historical Dracula who fought the Turks, and was also a prince (Vaivode), undoubtedly refers to Vlad the Impaler!

The attempt to separate or disassociate Vlad Tepes from all traces of vampirism is part of a synarchic strategy to hide or relegate to the realm of the

The whole Luciferian symbolism present in Dracula is "literary fantasy".

One cannot fail to mention in this respect the research of Harry Ludlam, who had access to letters, notes and material from the Stoker family, and claimed in a 1962 book that Bram Stoker had consulted an ancient manuscript from the 15th century, which referred to Vlad Tepes as a vampire.

This manuscript seems to have been lost or even unknown, as if it never existed.

Despite this, we find historically clear traces in the life of Vlad Tepes, such as that he "smeared his bread in the blood of the impaled", and drank their blood.

It is also said that, experimenting with dead bats, he discovered that by adding blood from his impaled prisoners, within a few days certain cells seemed to regenerate, and to maintain some movement.

Later, in a cellar of his castle, he is said to have studied the flight of bats in an attempt to imitate them.

And, although it is not explicitly mentioned that it was Dracula, the legend goes on to say that a bat with large wings swooped down from the entrance of the castle...

Curiously, during this time, Dracula was not present in the castle, which seemed as silent as a tomb, and if any unwelcome person wandered into these places, he was not to be seen again!

This is not surprising, considering his mastery of form and gravis, maintaining power over time and space.

It was common that after these incidents, the next day in nearby places someone was found dead and bled to death, with the mark of two stitches on the neck.....

Also, the supposed tomb of Vlad Tepes, in the monastery of Lake Snagov, near Bucharest, adds to the mystery of the whole question, because when the remains were supposed to be buried in 1931, a skeleton and a skull belonging to two different people, and different from Vlad Tepes, were found.

As if this were not enough, more recently, a chemical study was carried out on three of Vlad Tepes' letters containing traces of blood, using mass spectrometry. It was determined that the blood came from the eyes, so it is conjectured that Vlad Tepes shed tears of blood.

From the rationalist analysis, several explanations have been given, such as that the Vaivoda of Wallachia might have had an eye problem, conjunctivitis, etc. Or that perhaps the letters could have to be in the hands of other people, to whom the blood could be due, etc. Explanations which, although objectively speaking cannot be rejected out of hand, considering that this phenomenon concerns none other than Vladislav Tepes Draculea, would be very coincidental to say the least.....

On the other hand, Dracula's adherence to the Order of the Dragon is in itself more than significant. For, beyond its exoteric purpose of protecting Wallachia from the attacks of the Turks, the Order maintained a shady esoteric occult structure.

Its founder, Sigismund of Luxembourg, had obtained his knowledge of dark magic and the mysteries of death (ancestral secrets of vampirism) from Egypt, an occult tradition rooted in the ancient mysteries of Osiris (a god who in Egyptian cosmogony is dismembered and descends to the underworld, only to be brought back to life by the magic of his consort Isis).

Thus, after gaining access to this occult knowledge, Sigismund created the Order of the Dragon, where nobles from various families were also initiated into these mysteries.

The Egyptian origin of the aforementioned vampire tradition is most interesting, and evidently the writer Anne Rice must have grasped this question from the blood, in order to situate in her novels the origin of the vampire lineage in Egypt.

Similarly, a nod to this question is given in the 1983 cult film, "The Craving", starring David Bowie, where a vampire uses a dagger hidden in an Egyptian Ankh cross.

A notorious case in the Order of the Dragon is that of Hermann de Cille and his sister Barbara Cille, who engaged in strange and obscure practices of incestuous sexuality. After dying of poisoning, Barbara Cille is brought back to life by Emperor Sigismund, according to her occult initiatory knowledge.

For several centuries, and up to contemporary times as late as 1936, there were witnesses who claimed to have witnessed his appearance in the area of Varazdin Castle (present-day Yugoslavia), where his tomb was located.

This lady (also known as the German Messalina) left such a deep mark that the writer Sheridan Le Fanu used her as the basis for his famous vampire character Carmilla, published in 1872, before Bram Stoker's Dracula in 1897.

It should also be noted that the character of Carmilla was also partly based on Countess Erzabeth Bathory.

Considering the most visible or appreciable part of the Order of the Dragon, i.e. its emblem itself, we observe that the façade of the Christian cross is resigned by the Luciferian fire of eight flames at each point, and the Dragon (ancestral enemy of Christianity) itself, almost in the form of Uroboros.

Let us even remember that in a second degree of the order its emblem was only the Dragon, without the cross.

The territory of Transylvania itself (today in the centre of Romania) is in itself mysterious, harbouring ancient and dark secrets. Just before it was Romanised and became known as the "Romania", this territorial area was known as Dacia.

But what is new here is that classical historians, such as Homer, spoke of "Hyperborean Dacia".

Homer placed Boreas in Thrace, Hyper-Borea being thus ancient Dacia. Other classical writers such as Sophocles, Aeschylus, and Callimachus also held the same view.

Beyond the "geographical location" of Hyperborea (which in the end, beyond its manifestation in this world, refers to the Hyperborea of the uncreated world), it is certain that if the ancient Greeks gave Dacia such a name, it was because there was evidently the presence of Hyperboreans there.

And the Dragon already appears here, long before Dracula, as Greek historians give accounts of Dacian warriors, with their swords and weapons bearing the banner of the Dragon!

Dacia was also referred to as "the valley of the immortals" (the place to which the Argonauts), and we have strange stories about this site, told by the 17th century occultist and philosopher Giacomo Casanova.

In his L' Icosameron Casanova tells about beings called "Megamicres", who had their underground dwelling in Transylvania, being immortals who drank blood, and here also the most The description gives two categories, one of which is that of the reptiloid, and the other is that of the

Megamicres who were in a process of transmutation, and the Gods of the Megamicres (Siddhas), thus establishing a secret occult link between the mystery of the blood, the vampiric, and the reptiloid.

Let us read them as they are described by Casanova:

"What noble food was the milk of the megramygres! We thought that mythology had taught us nothing extraordinary, that we were in the true home of the immortals, and that the milk that we were sucking represented the nectar, the ambrosia, which would undoubtedly give us the immortality that everyone should enjoy... This meal lasted an hour and I think we would have continued if it had not been for a few drops that fell from her nipples on our breasts. We could tell by the colour that it was blood".

"(...) The gods of the Mégramicres are reptilian. Their heads are very similar to ours, but hairless. Nothing is as sweet and seductive as their stare. Their teeth are white and pointed, but you can never see them because their lips are always closed. Their voice is a horrible hissing sound that makes your teeth grind and chills your heart.

It should be noted that his voice had the effect of "freezing the heart", from his cold-blooded reptiloid condition.

Furthermore, Casanova refers that there were underground corridors that communicated the intraterrestrial world of the Megamicres with Lake Zirchnitz, being textually described as a "realm of caves and darkness".

This has important connotations, considering the underground occult world connected by tunnels and caverns, home to reptiloid-like beings, in Draculean Transylvania.

And the most interesting thing to note here is the link, which has already been observed, between "hyperboreans and reptilian beings"!

Without dwelling here on Casanova's interesting occult life, and his persecution by the Inquisition, it should nevertheless be mentioned that, as in the case of Vlad Tepes, Casanova's tomb was found empty...

Interestingly, the Dacians had a God, with whom they maintained contact in the very heights of the Carpathian Mountains, called Zalmonix (or Zalmoxis), who was considered to be a ruling God of the "undead", or in other words, of those who had transcended death. In other words, a Luciferian Siddha, if not a manifestation of Lucifer himself.

And the fact is that it was the impalements with which he punished his enemies that brought Vlad III to fame, a subject that has a hidden relationship with Zalmonix.

What we have here, in a good part of the impaled, is a collective mutation of warriors, whom Vlad Draculea made face death initiatively, impaling them, and then making them return from death already transmuted, or with the condition of "undead", (as vampires are called), thus generating and expanding in his strategy an authentic Luciferian army.

These were both initiated warriors, chosen for this purpose, and in other cases warriors who were initially enemies, but were later incorporated into Dracula's strategy.

In the end, they were brave warriors who died from the physical and mental to the illusion of the world, to be reborn as immortal followers of Dracula.

The ancient Dacians maintained this kind of practice, many of them being mystics of great power, with the ability to shape-shift (e.g. in the guise of the dreaded wolves and bats, so well known in those regions), and to maintain direct communication with the Gods (Siddhas) thousands of miles away. metres high in the Carpathian Mountains.

But to acquire such a status, having previously been mortal beings, they had undergone a terrible dark initiation, in which they actually died, returning to this world completely transmuted, being able from then on to be luciferic mediators between Zalmonix and the Dacians.

Of course, they were not chosen at random, but those who had acquired a certain degree of initiation and mastery of high dark magic.

And the way these initiates were delivered to death was by being pierced by spears, or eventually by stakes anchored to the ground, thus having a much deeper esoteric meaning to the title or nickname Dracula received as "Vlad Tepes" or "Vlad the Impaler".

Mention should also be made of a son of Dracula, Minhea, who was feared like his father for the extremes of torment he incurred on his enemies, and also initiated into the hidden mysteries of death.

Dracula and the secret of the vampire -Part 4

By Christian C.

We must distinguish between "vampiric entities", categorised under many different classes, and vampires luciferically transmuted as such.

As this is a confusing issue, some clarifications are necessary.

Regarding vampiric entities that drain vitality, they may be in some cases ghostly spectres with a certain power, "shadows", dealing with energetic residues of entities spectral, of energetic parasites sometimes intentionally created as an "egregor" as a force field, or in other cases produced by an energetic embodiment of obsessed people, with more or less force depending on the case.

There are also the entities called "larvae" (called "larvae" by the Romans), spectres of great power, similar to the brahma-rakshasas of Hinduism.

The aforementioned cases are also comparable in the human sphere to people who, due to their low energetic condition (sometimes alcoholics and drug addicts), absorb the energy of other people in order to sustain their vitality.

All these cases, which under a certain concept are noted under a vampiric conception, are outside of Luciferian vampirism, and respond to the hungry design.

Then we have another category, that of the "born vampire", of people who are born with a certain propensity to drink blood (or eventually awaken this tendency), either from a fetish type of hobby, or here we also find many occultists who seek through blood to take advantage of its occult properties, mystical siddhis, connection through blood with entities from other planes, establishing a psychic link at a distance with a certain person whose blood is drunk, remembrance through blood of past lives, the magical-esoteric ingestion of menstrual kalas, etc.

Sometimes these people with vampiric propensities may even exhibit vampiric traits in their own physiology, or in their behaviour, such as avoidance of sunlight and increased night-time performance, vampiric skin features and gaze, accentuated fang-like teeth, thus showing at some level a hybridisation between human and vampire.

Some of these people may in certain cases (in others not) sometimes be oriented towards a certain degree of Gnosticism and Luciferianism, which could lead them towards transmutation.

The modern scientific-rationalist interpretation, which claims to attribute cases of vampirism to the disease called erythropoietic porphyria, is nothing but a very external or superficial approach, which does not even touch upon the oblique meanings of vampirism.

Beyond the well-known case of energetic vampirism, and those with an innate, or sometimes later developed, propensity for blood (and sometimes manifesting psycho-biological vampire characteristics), we then have a third category, which is that of transmuted vampires.

So beyond even the symbolic and initiatory clues that one can assimilate from the myth of the vampire, and Dracula, there is Siddha's condition as a vampire. And it is never enough to repeat it, we are dealing here with a Luciferian vampirism. The same as Lilith and Cain.

The transmuted vampire can maintain his condition be it in an incorruptible physical body, transmuted, or even in other cases, after death (beyond the physical body can be transmuted). strangely sometimes remain in the grave without decomposing), in an already transmuted astral double.

In the latter case, however, a physical link or linkage is required which can facilitate the manifestation from the astral side, to "materialise" on the physical plane. And this link is blood. That is one of the reasons why a Siddha who maintains the vampire condition procures blood, for from the subtle or astral plane, it is through the vehicle of blood that he is able to densify his form, so that it is perceptible to others on this plane, just as if they were looking at a person in this world.

From this state, in which even by densifying the form the vampire maintains his spectral condition, the phenomenon occurs in which he is not reflected in a mirror.

This is certainly not the case, regardless of vampire class, for those who possess a physical form.

Unlike some cases of energetic vampirism already mentioned, the categories of the sometimes born vampire and the sometimes transmuted vampire not only do not lack energy or vitality to compensate, but on the contrary show a high energetic flow.

Another reason when a vampire Siddha sucks blood is that it allows him to "measure" the purity or impurity of a person's blood, and determine his possibility of transmutation, in which case he will also give him to drink from his own blood, the "essence of the vampire", which, let's understand, is a synthesis of the alchemical combination of blood and serpent venom. Of course, from an extremely oblique serpent design matrix, where the luciferic essence of the Serpent is already reflected. Essence that is assimilated by the Luciferian gnostic to enable transmutation.

A third variant of when a vampire Siddha drains the blood of another person, is to energetically destabilising the superstructure, thus weakening the work of the Demiurge, and in opposition to demiurgic creation, to "warm, created life".

Although they may culturally connote a common concept, that of the "living dead", a sharp distinction must be made between the vampire and the zombie, an artificial creation through drugs (a subject on which Wave Davis in his book "The Serpent and the Rainbow" has presented an excellent investigation), the zombie being a subhuman slave. Whereas the transmuted vampire is a being completely liberated from material conditioning, and therefore superhuman.

Now, without going into the details of the complex alchemical process of how a vampire emerges by transmutation, it can be noted that given the alchemical correspondences of the metals with the stars, and

Taking into account that the vampire (as well as the werewolf) is a being of the night, the initiate achieves the fixation of the living silver, an element associated with the moon, whose light is outside the solar grid of the kalachakra between the earth and the sun. (Although the moon reflects sunlight, it is not in the radius where this light and designator logos are intercepted and altered by the kalachakra system).

Thus it turns out that the fixation of the living silver (completely coagulated mercury) through alchemical processing, and on the other hand the luciferic radiation of the black sun in the adept himself, succeed in crystallising this transmuted vampire form.

This whole occult alchemical process of transmutation concerns the Cainite gnosis, the gnosis of the Serpent.

We find Cainite traces in Romania (which includes Transylvania, a region in antiquity known as Hyperborean Dacia, where the Argonauts went in search of the "golden fleece", or immortality), in the ancient cult of Salmoxis.

This God, Salmoxis (or Salmonix), is one of the greatest mysteries or enigmas for historians of ancient religions, with some historical references lost here and there, about which different theories have been elaborated.

It was Mircea Eliade who systematised a more or less consistent theory regarding Salmoxis, assigning it an initiatory role, linked to what is technically called "rite of passage".

And considering that it concerns a "God of the dead", it is about the initiatory secrets of immortality.

Starting from its etymological meaning, according to Porphyry the Dacian word "Zalmos" means skin, so that, according to others such as Diogenes of Laertius, Zalmoxis means "bear skin", in accordance with the version that he would have been covered with a bear skin at birth.

This has led to meanings such as "bear god" or "bear-skin god".

The bear, like the wolf, is a hyperborean mythical reference (the "ursus terrificus"), which already gives us a first indication from the name itself.

His dwelling in the Carpathian Mountains, linked to the initiatory mysteries of immortality, as well as his own death and return to life, provide the framework in which a vampiric initiatory cult developed in that psycho-region, to which members of the pure-blooded aristocracy, such as Sigismund of Luxembourg, the Dracula, the Bathory, the Garai and the Cille.

Although there has been much varied and even counter-initiative information about Zalmoxis, in a clear attempt to confuse and misinform, we must attend to the clearly hyperborean elements, in order to understand its significant role in the whole context.

What is clear, from numerous references by different authors, is that Zalmoxis once had its prominence in the human world (real or simulated), establishing itself later in a transcendent initiatory condition, outside the mortal realm.

As in the 1984 film "Conan the Barbarian", starring Arnold Schwarzenegger, and based on the literary work of Robert Howard, in which Conan (a character who embodies some aspects of Wotan) goes through a period of slavery and subjugation to later free himself and gain access to the The story of Zalmoxis is similar to the story of immortality and liberation.

According to references provided by the historian Herodotus, Zalmoxis was initiated into the mysteries of Eleusis, which we know were Hyperborean.

He had his abode in the underground realm. According to one version, in a deliberately created underground chamber; according to a second version, this secret abode was in a grotto in the Thracian mountain Kogainon.

In this respect, let us recall the references given by Casanova in his *Isocameron*, of tunnels connecting with underground caves in those regions.

According to a third version, his subterranean abode was Hades itself, which we know to be a mythical name for the intraterrestrial world of Agartha.

To recapitulate, we have a God in ancient Hyperborean Dacia, who staged death and rebirth in this world, linked to the mysteries of immortality.

He maintained a hidden underground abode, which has connotations with the world of Agartha.

He was also initiated into the Hyperborean mysteries of Eleusis, and not forgetting the initiatory test of the ancient Dacians, linked to Salmoxis, which consisted of an initiatory death and rebirth, being pierced by a stake, or impaled by a spear, which again indicates a test suitable for wise warriors.

Like the initiatory ordeal of Pyrena, the Goddess of cold fire, in which the initiate would certainly die, and then be reborn as a man of stone, transmuted.

All these indications, beyond the confusing information, allude to the hyperborean character of Salmoxis.

The Order of the Dragon (to which Vlad II, Dracul, and his son Vlad III, Dracula, belonged) conferred initiation into the dark mysteries of Zalmoxis.

These ancient mysteries have been veiled in literary form, when Bram Stoker wrote *Dracula*.

Bram Stoker has presented in Dracula, under an initiatory approach, the mystery of blood, and the mystery of war. By sailing against the current in the "river of blood" we arrive at the mystery of A-mortality, of which in Coppola's film version of "Dracula", some initiatory clues are more explicitly presented.

And as for the mystery of the war, we can see Vlad Draculea's opposition in combat to both Muslims and Christians, in different circumstances, both religions being demiurgic.

Bram Stoker obtained this initiatory knowledge about Dracula as an occultist and initiate of the Golden Dawn, after also channelling the Siddha Dracula, thus presenting an immortal Siddha in a literary format, and with some codified questions.

Although the question might arise as to why Bram Stoker would present a Siddha with a In the "negative primacy", or in the role of what is culturally assumed to be a villain, several points need to be considered.

In the first place, the literary work "Dracula" was conceived to convey a message that was supposed to break through the puritanical mentality of the time, which was very accentuated, so that this work and its theatrical staging (long before it was taken to the cinema), maintained a filter to avoid censorship, while behind this deliberate cultural veil of "good against evil", elements of Luciferian vampirism were presented, which initiates of the Golden Dawn and the Thule order could understand perfectly well.

Secondly, from the demiurgic the values of "good and evil" are inverted, falsifying history, and exposing as "evil" everything outside the religions of the right-hand path.

Thirdly, he who has eaten of the "forbidden fruit", the fruit offered by the Serpent, is beyond the good and evil of this world. the fruit offered by the Serpent, is beyond the good and evil of this world, knowing both and being able to adopt the so-called good or evil, as his strategy requires.

And of course, if by "evil" we mean that which is opposed to the demiurgic, then we certainly declare ourselves to be adherents of evil under such a concept. But it is an evil of a dimension metaphysics so profound that it cannot be compared to limited and petty human evil.

Similarly, the question may arise for some as to why, Dracula being a Siddha, the work of Stoker ends with his death. And the answer, from the gnostic understanding in the blood, is that Dracula is certainly not dead.

Whoever can read between the lines will understand the esoteric gnostic meaning of this literary episode, r e g a r d i n g the dagger in the heart and the decapitation.

It should be noted at this point again, that the Siddha, free from the material conditioning of the form, time and space, can manifest during their sojourn in this world under different aspects. And so we see under different guises, Siddhas like snake-men, lizard-men, and so on, Dragons, Djinns, vampires, and werewolves.

Some clarification can also be made regarding Bram Stoker as an initiate of the Golden Dawn.

The Golden Dawn originally, as referred to in "The Mystery of Belicena Villca", was hyperborean.

While it cannot be said that the Golden Dawn was entirely hyperborean, it is a fact that it had a hyperborean orientation.

And the fact is that Bram Stoker was a member of the Golden Dawn, despite the fact that nowadays it has been "lost" the supporting documentation.

This is further supported by various occult researchers, such as Pawels and Bergier in their book "The Return of the Sorcerers", and others.

And although Aleister Crowley's entry into the Golden Dawn in 1897 may have given the order a different profile and orientation, by then Bram Stoker had his book Dracula ready, which took him six years to write, between 1890 and 1896, and was published in 1897.

So we rule out any possible external and deviant influence on Dracula's literary work, since it was written in the period when the Golden Dawn still maintained its hyperborean Luciferian profile.

Hence Bram Stoker's contact with Von Sebottendorf (creator of the Thule order), with who not only corresponded with him, but whom he got to know personally on a trip von Sebottendorf made to London.

After Bram Stoker's death, his widow Florence Balcombe published several previously unpublished short stories written by Bram Stoker in 1914.

One of these stories corresponds to the work Dracula published in 1897, but which for some reason was not included at the time. It is entitled "Dracula's Guest", in which Jonathan Harker makes a brief stopover in Munich on the night of Walpurgis during his journey to Transylvania.

The hotel "Four Seasons" where he is staying, located on Maximiliastrasse, is the same hotel where years later, in 1918, Rudolf Von Sebottendorf establishes a base or headquarters of the Thulegessellschaft!

As if this were not enough, the coat of arms of the Thule order featured two crossed stakes. The stake is of high initiatory value, in accordance with what has already been said about Vlad the Impaler and the ancient initiatory cult of Zalmoxis.

An attempt has been made to conceal and "tapasign" the initiatory meaning of the stake, in order to assign it a demiurgic value by means of a semiotic inversion, as an element that can be used to "kill a vampire", driving the stake through his heart, which conveys the idea of plunging the initiate back into the soul. An impossible condition for a transmuted vampire, who has already died to the soul.

In this short story, "Dracula's Guest", a chapter originally omitted from the book Dracula as mentioned above, Jonathan Harker visits the cemetery, where he is drawn to the grave of Countess Dolingen de Gratz, who was a vampire.

This vampire is said to have actually been Dracula's "fourth bride" (in addition to the three women vampires always mentioned in the story of Dracula), and the character would be inspired by Bram Stoker's own nanny, Ellen Crone, who is discussed extensively in the book "Dracula. The Origin".

In this book, Dacre Stoker (a descendant of Bram Stoker) tells about the life of his ancestor, based on notes from Bram Stoker's own family.

Bram Stoker during his childhood suffered from extreme weakness, having to remain most of the time in bed, with difficulty walking, sometimes with fever and a great deal of discomfort.

It so happened that the nanny Ellen Crone, in her room behind closed doors, managed to revitalise him, in a way that no one knew how at the time. But this book reveals the story told by Bram Stoker himself. Ellen Crone gave him a drink of her own blood.

Shortly afterwards, Bram Stoker not only recovered, but, according to his biographers, became a champion athlete!

Given his knowledge of vampirism, Bram Stoker gives us some "winks" in his work. Always under the filter of a supposedly "literary fiction" in order to avoid censorship, both because of the terror that could be unleashed and because of the terrible dark occult knowledge he was exposing (thus presenting a compendium of occult initiatory knowledge, which he also had to adapt in the plot, given its complexity, with some literary licences).

English society was already in a panic because of the contemporaneity of the mysterious Jack the Ripper cases, which would take us away from the subject, but suffice to say that this concerned the British nobility and Freemasonry, with this argument being very well represented in the film "From Hell", starring Johnny Depp. starring Johnny Depp.

One of the winks that Bram Stoker subtly makes is when the strange cases appear in Hampstead of the vampire-turned-vampire Lucy Westenra, her grave being located in Hampstead Hill Cemetery.

There is no actual cemetery at that location, but it turns out that the closest one to Hampstead, Highgate Cemetery, has long been famous for legends of vampirism, similar to those of the Pere Lachaise cemetery in Paris.

Bram Stoker, in addition to having channelled the Siddha Dracula, knew the subject of vampirism very well from his own experience.

Initiatory Approach to the Gorgon Myth

By Christian C.

The exposition of the myth of the Gorgon, from the hyperborean perspective, as expounded by the Pontiff Nimrod of Rosario in *The Mystery of Belicena Villca*, throws up important aspects and Gnostic initiatory keys that are worth mentioning and highlighting.

Quoting selected extracts in question, we have the beginning of such an exposition as follows:

"The subject is a simple one, and, as soon as it is expounded, you will see that it can only come from the Hyperborean Wisdom of the white Atlanteans. A Hyperborean representation of Origin, as I have already mentioned above, was Thule, the isotropic centre from which the Spirit proceeded. Similarly, for the first descendants of the white Atlanteans, the Origin was Pontus, later personified as a God of the Sea and identified with the Wave, probably because it was from this "Origin" that their Ancestors came. This Pontus married Gaea, the Earth, who gave birth among others to Forcis and Ceto, prototypical symbols of the hybrid beings, half-animal, half-gods: in a

The esoteric background of this image alludes to the Spirit brought by Pontus, the Origin, to the animal man, son of the Earth. The brothers Forcis and Ceto mate in turn.

and, together with a series of hybrid Archetypes, they give life to three women who are already born "old": the Grayas or Greas, that is, the Greys. Naturally, the Grayas do not

are none other than the Vrayas, the Wise Warriors in charge of guarding the Stone Plough and the Stone of Venus: they are "old" because they must be Wise and those who

ignore the significance of the lithic tools will later claim that "between the three of them they only had one Eye and one Tooth".

On the one hand, the virya is referred to as a hybrid of a hyperborean and a demiurgic component. The contribution

The demiurgic is rooted in the Pasu, expanded and developed after the genetic key, which became a biological microcosm with a complex psychic-emotional structure.

And the hyperborean component, the one that allowed the acceleration in the conformation of the present Virya, is the contribution of the reptilian gene inoculated by the traitor Siddhas, precisely through the genetic key.

So when we say "half animals half Gods", here by "Gods" we mean the Gods of Origin, in their reptilian aspect.

In the midst of these Viryas, the Vrayas, or custodians of the legacy of Hyperborean wisdom (Stones of Venus and the stone plough), represented in myth as the Grayas, have recurrently manifested themselves.

These Grayas, as the myth now degraded tells us, were believed to possess among the three hermans "an eye and a tooth", an allusion no doubt to the lithic instruments they guarded, but at the same time, these terms "eye" and "tooth" also convey the image of the figure that the myth of the Gorgon, already culturally degraded, has sought to anathematise, i.e. here eye and tooth are those of the serpent, with the serpent's eye always open, and its menacing fangs standing out in the serpent.

In a hidden key, what the myth has tried to hide under the cover of its current known form, is that through the Venus stone, it was possible to understand the serpent zoologically. And that the custodians of such a Gnostic legacy were the Vrayas, here in the myth already lowered and caricatured as having among the three the same eye and tooth.

Then there is also mention of the Origin, mythically represented as Pontus, and later personified as the sea, which has from the myth a Gnostic analogical correspondence with the lizard aspect of every Virya, which is in the "watery depths" of the unconscious, and the mythical hyperborean representation of the octopus.

The text goes on to say in relation to the hero Perseus:

"Perseus is the idealisation of the captive Spirit who attempts the feat of

His aim is to discover the Secret of Death, to attain the Highest Wisdom, and to
find the Original Couple. Navutan and Frya urge him to consult the Vrayas and
they, with the Stone of Venus, show him the way forward: he must go to a
Sacred Ash Grove and enlist the help of the Gods to successfully confront
Death".

It should be noted here that in Perseus' initiatory quest to find the secret of death, wisdom and the original partner, the serpent always appears as a reference or indicative of the aspects mentioned above.

That is to say, the serpent of old was representative of wisdom, a condition which in the serpent's design in this world finds its reflection in the serpent's eye which remains always open, "seeing" everything, and therefore knowing everything.

Likewise, the snake has always been recognised as a symbol of medicine and immortality, an appreciation that is also supported by the snake's venom, which can be used as an antiseptic. antidote, and even an alchemical elixir, and in the shedding of skin, where the snake was appreciated as renewing itself or being "reborn", "emerging again after death".

Similarly, with regard to the "original pair", considering that the Great Ancestor or Hyperborean Siddha is in the Origin a "lizard man", his partner is the "serpent woman".

But there is one thing that is clearly striking, and always present in the myth of the Gorgon. And that is the fact of her petrifying gaze, or the fact that whoever looked at her "turned to stone".

The text in question tells us the following:

"As he approaches Frya, Navutan advises the hero not to stop and stare at the Face of Death, which would cause its immediate destruction, but to concentrate on the Mirror. Perseus follows the instructions exactly and, contemplating himself in Frya's Mirror, he manages to understand Death and transforms himself into a Man. of Immortal Stone. On his return from Death, Perseus uses the Tongue of the Birds to understand the Serpent with the Sign of the Origin: he then acquires the Highest Wisdom and finds his Original Partner.

So much for the original theme handed down to the native peoples by the white Atlanteans. It is evident that much of it, miraculously remembered through the family mission, was incorporated by the Lords of Tharsis in the Cold Fire Reformation. The Lydians would later contribute to its degradation through the "perfection of ritual form", which consisted of the insane attempt to display outwardly, in the form of the matter, signs that can only be metaphysical".

A key point here is that Perseus is advised by Navutan not to look directly at the Goddess, for to do so would result in his immediate death. This is analogous to the condition of the Siddhas, of whom it is said that their terrible presence before a Virya can either transmute him if the Virya is awake and oriented (by charismatic linkage), or else his microcosm will be destroyed, due to the essential hostility that such Siddhas always display towards all creation.

Similarly, the Goddess of wisdom is approached by Perseus through the reflection of a mirror, i.e. a crystal. Such is the runically worked "stone", which enables access to hyperborean wisdom. from the noological understanding of Origin.

In the initiatory test of Pyrena of the house of Tharsis, the Gnostic predisposition of those who sought to meet death and its mystery, conferred on those who showed the greatest courage and purity of blood in their test, the condition of a "crystal" suitable to receive the deadly and transmuting gaze of the Goddess.

And analogous to the overwhelming and deadly gaze of the Goddess, or of the Siddhas of Agartha, we also find in the serpent such a replica of this double deadly-transmuting condition, for the serpent's gaze may well mesmerise and lead its prey to death, just as its never-closing eye can be appreciated and recognised in its condition of always seeing all.

The sculpture of Pyrena from the house of Tharsis was carved after the alliance with the Lydian people, who promoted such a project. And when it is said in the quoted text "signs that can only be metaphysical", it is clearly understood that the representation of these signs or runes are precisely the serpents in the hair of the Goddess, since, as the ultimate representation of all deployment, they are the serpents in the hair of the Goddess.

The serpent is the initiatory link to the uncreated world.

Continuing with the exposition of the Gorgon myth, we have that:

"At the time of the cultural fall of the Pelasgians, long before the Goths began their sinister movement into Europe, the original theme was constellated as Myth, the Names were changed, and the meanings became distorted and inverted. In the Argonian Myth, Perseus, commissioned by the tyrant of Seriphos to whom he unwisely promised to bring "the Head of Medusa", goes to Tartessus because the Monster inhabits a forest on the Iberian peninsula:

Such a location is not gratuitous since Vides, the Lord of K'Taagar, was called by the Priests Ides, Aides or Hades, the Lord of Tar, that is to say, of Tartarus or Hell, with which Thar-sis, Tar-tésida, Tar-tessos, etc., passed to

to designate hellish places. This location also contributed, to a large extent, to the
The Golen, when they managed to observe the sculpture of the Goddess Pyrena
and identified her throughout the ancient world as "the Gorgon Medusa". Al
Perseus

He is assisted by Hermes and Athena, in whom it is still possible to recognise
Navutan and Frya. Navutan, in fact, was called Hermes, Mercury, Wothan, etc. as
Hermes, according to the Greeks, was the son of an "Atlantean" woman,
daughter of Atlantis, and of a god (Zeus), which is not far from the genealogy of
the Great Chief of the white Atlanteans; he was the inventor of an alphabet, of
the lyre and the syringa, which he exchanged to Phoebus, the Sun, for the
caduceus with which the latter herded his flocks: if one considers that the
caduceus is a rod with two coiled serpents, which The Sun
represents the Creator God, and the flock the animal men, it is easy to
distinguish in the figure of Hermes that of the one who has understood, by
means of a language, the Symbol of the Serpent with which the Creator God
shepherds his servants. And Frya, f o r her part, was known as Athena,
Minerva, Aphrodite, Freya, etc.; of her t h e Greeks said that "she was born
already armed": she was, therefore, Goddess of War,
of Wisdom, and of Love".

Such an important commentary on the Gorgon dwelling in the underworld or Tartarus, which has etymological and significant links with the house of Tharsis and Tartessos, cannot be omitted.

The presence of an ophidian figure in the underworld is well known in the mythical cosmogony of many traditions, which refers precisely to the idea that it is necessary to descend into the unknown, feared and dark depths to find the wisdom and secret of the serpent.

The example given of Hermes-Mercury (who is analogous to Wotan) is most significant, for here mention is made of the serpentine caduceus that Hermes carries, representative of his understanding of how the demiurge holds the spirits captive.

And such a meaning is based on the fact that the caduceus is precisely two serpents coiled around a rod. Such serpents are here figurative of the Siddha-reptile and his serpent Goddess, for the Hyperborean spirits are inseparable, just as two serpents entwine.

The deception perpetrated by the treacherous Siddhas was precisely the display of an image of Her, the serpent Goddess, an image that was not Her, but only Her reflection.....

And that image of Her is the one that the lost ego tirelessly searches for, unknowingly dragging along in its search and movement the monadic entelechial development.

However, to overcome such an "image", that is to say, to make conscious the symbol of the origin from the blood, focusing in that sense towards the Origin, where She, the Lady Serpent, is really found, means to have surpassed the serpent design in the archetypal, understanding the serpent from the noological, or from the Origin.

Origin in which the indissoluble presence of Her and Him is once again to be found, represented as two intertwined serpents, a noological understanding that is staged in the serpentine caduceus carried by Hermes, or also Apollo-Lucifer.

Serpentine symbol from hyperborean wisdom, which was degraded and "tapasignified" under the gnostic-demysurgic image of the ascent of the kundalini shakti and the fusion with the One.

Such an understanding of the caduceus explains that mysterious reference in The Mystery of Belicena Villca:

"You have lost the Origin and are a prisoner of the serpent: with the Sign of the Origin, understand the serpent, and you will be free again in the Origin! "

To be a "prisoner of the serpent" is understood at this point to be a prisoner of that illusory image of Her, that "image of the Serpent Goddess", which the confused Self here seeks.

By consciously focusing with the sign of origin on the serpent, it is possible to understand it from the Origin, where the Self will be free again, in the presence of the true serpent, the serpent Goddess, or even the serpent God Lucifer.

It is from this last consideration that several mentions of The Mystery of Belicena Villca such as "serpent of uncreated light", "liberating serpent", etc. can be appreciated.

It is also worth noting that understanding the serpent (both its design-copy in this world and the understanding from the origin) is made possible by the guiding conducive rune Gibur, which allows one to arrive back to the right angle of the isolating rune Odal.

Here the orientation of the rune Gibur in the form of a trident or Trishul, implies having positioned oneself in one's own reptilian aspect (right angle of the reptilian brain in the occipital or "backwards").

In Fundamentals of the Hyperborean Wisdom, Volume V, the following is discussed in relation to the rune Gibur and the "origin of the spiritual enchainment" or Tau Point:

"The TAU point is the 1st point of Tetrarch of the Labrelix path, the moment of the spiritual chaining to the Symbol of Origin; internally this point is reached by the Initiate's Self after to be armed as a Tyrodal Knight: for the Rune Gibur points precisely to this first tetrarch. However, the faculty of anamnesia must subsequently bridge the spatial and temporal distance that separates the Initiate EXTERNALLY from the TAU Point: it is possible to physically reach the historical TAU Point, to move to the place and the past instant when the fall of the Hyperborean Spirit itself occurred. The Tyrodal Knight will travel there thanks to the Snail Staircase that he will build with his faculty of anamnesia, thanks to a SCALE whose structure will be functionally shaped by archetypal matrices of the snail design".

"With regard to the Spiral staircase it should be added that its use is unavoidable if one intends to return PHYSICALLY to the Origin; on the other hand, the NOOLOGICAL return to the TOU POINT, performed by the Ego of the Tyrodal Knight armed with the Rune Gibur, is an instantaneous transit, a transit that does not require crossing any distance because all distance has been suppressed by the purity of blood".

We have here, in synthesis, a Self led astray by an illusory image of Her, an image which is unfolded in what is known as the "serpent design", which is an imitative expression of the serpent Goddess of Origin. Under that image, or following that "mirage" the lost Virya is "prisoner of the serpent".

Through the rune Gibur, which is an expression and projection here of the "sign of the origin", one can understand the serpent (by accessing one's own occult reptilian aspect), and access the Tau Point, or the origin of spiritual enchainment.

Behind this "origin" is the origin of the context of the gate of Venus, through which the Siddhas entered this world assuming the reptilian aspect. And beyond that, in an unknowable runic realm, is the origin of the uncreated world.

It is worth noting that the above-mentioned reptilian aspect is foreign to the work of the demiurge, for it was adopted by the Siddhas when the creation of the demiurge was already underway.

However, as this reptilian aspect became manifest or emerged in the world's sphere of meaning, the demiurgic creation quickly tried to assimilate and integrate it as a reaction of the superstructure. This typology of organic life structure, thus becoming, as it could not be otherwise, an archetypal imitative copy.

However, when the Siddhas subsequently split into two camps, and the Siddhas traitors applied the kalachakra key, compromising reptilian life forms, such as saurians, were made to disappear from the world.

So it can be considered that in the Origin there was a hyperborean reptilian aspect, expressed by the Siddhas directly from the Vril.

And even if interacting with the surrounding axiological environment required some kind of archetypal deployment, it was controlled not by the Demiurge, but by the will of the Siddhas.

In a second instance, a reptilian archetypal copy emerges, which continued its development in transcendent time, already integrated in the superstructure with an archetypal support.

From that reptilian copy, demiurgic rulers also emerged who assumed some of these ophidian traits, rulers in their hierarchy below the Siddhas. (Both with regard to the loyal Siddhas and The "lizard men" as of the traitor Siddhas, who disguised their reptile status by assuming a winged camouflage).

Notwithstanding this, the reptilian aspect (and specifically the serpent and the lizard), although manifested from an archetypal display, can be considered to be closest to the Origin.

Finally, in the description of how the meanings of the myth of Perseus and the Gorgon were misrepresented, the following is referred to:

"From his reverse journey to the Tartessides, the Argosian Perseus begins to behave like a clear exponent of the Cultural Pact: he does not consult the Vrayas, but steals their common eye; they send him to Also, the home of the Vrayas.

Alceides, that is to say, to a sacred forest, where he meets the Meliades Nymphs, who are none other than personifications of the Ash trees; the Nymphs provide him with a bag of crane skin, in which he will place the Head of Medusa, and sandals that allow him to fly; Hades lends him the helmet of invisibility; and Hermes gives him a sickle in the shape of a crescent moon to cut off the monster's head. But what most betrays this forgery engendered by the

Priests of the Cultural Pact is the prevention of the Argosian Perseus who fears to become Stone Man. For in the Aegean Myth it is not a later Wisdom but Medusa's own gaze that turns to stone; the Wisdom, on the other hand, is not behind Death but outside, next to Perseus, definitively independent and unreachable for him. She does not allow him to The Naked Truth: it is limited to placing an objective mirror where the

The "hero" will behold Death without being caught by it. This is all the help that Athena gives him: seeing her from the mirror, Perseus will thrust the sickle into Medusa's neck and kill Death, without this "feat" allowing him to attain immortality. Athena's mirror is her protective shield; the Head of Medusa, obtained in the useless feat of the Argosian Perseus, is placed by the Goddess in the centre of the shield, clearly implying that in this Age, after the triumph of the Cultural Pact, Wisdom is shielded by Death, with no possibility for mortals to reach it. Of course, this is only a threat of the Priests of the Cultural Pact to discourage the quest for the liberation of the Spirit. Finally, as the Argosian Perseus has neither attained immortality nor attained Wisdom, he cannot understand the Serpent and is therefore forced to kill it too, which he does when he returns from his "exploit", when he fights a dragon and frees Andromeda, with whom he unites and procreates. numerous offspring".

Thus we have the liberating gods replaced by "the ash forest", which betrays the Druid falsification of the story, given the cult value that the Druids assign to trees.

Also the symbol of the Hyperborean Pontiffs, i.e. the crescent moon, which signifies the bridge. The crescent-shaped sickle has replaced the noological one. In one case it is the transition to the *Selbst*. Transit that implies having understood the serpent, and having positioned oneself in one's own reptilian aspect. Whereas in the degraded version of the myth, the sickle is used to kill the snake, a mythical reflection, as it could not be otherwise, of the ancestral Synarchic hatred of the Serpent.

Then, the gaze in the reflection of the mirror does not cease to be highly significant, since it was originally by a "reflected gaze" that the spirit was taken captive, and so also the approach to the Goddess follows a similar initiatory path, looking at her not directly, but from a reflection, which means a reverse path of orientation to the Origin.

The Hyperborean Mystery of the Pyramids

By Christian C.

While some Viryas have rejected the pyramid per se, considering it "a demiurgic and synarchic symbol, peculiar to the peoples of the Fourth Covenant", it should be noted that such an assessment does not take into account the remote antiquity of the pyramids, which goes back to Atlantis itself, and the initiatory-esoteric value of the pyramids.

Certain synarchic factions, such as Freemasons, Rosicrucians, etc., have appropriated this ancestral Egyptian symbolism, such as the pyramid figure, the eye of Horus, etc., although its original initiatory meaning is much earlier.

A synarchic example of the use of pyramid symbolism is the pyramid-shaped tomb of Freemason Charles Taze Russe II, founder of the Watch Tower Society, who later became the known Jehovah's Witnesses.

Beyond this synarchic misappropriation, there are, on the other hand, a variety of occultists who have sought energetic, empowering, renewing and healing benefits from the pyramids, even using pyramids for scales. Pyramids were also used for this purpose in antiquity. However, the essential purpose of the pyramid function was different, only accessible to initiates.

Beyond the collective and external meaning attributed to the pyramids, as if they were great mausoleums, the truth is that the pyramids hide great secrets that go back to the wisdom of Atlantis. Mysteries hidden and covered under the sands of time.

From its own etymology, the word pyramid is derived from the Greek "pyr", fire, meaning also "pyramus" or "That which rises above the earth, or above the earth".

The Egyptian word for pyramid was "mer", meaning gravitation. Thus we have, from all these terms and denominations, the pyramid as a hidden firepower rising from the

depths. This hidden fire is the uncreated black flame of the primordial darkness, which the initiate must awaken and awaken, raising itself like a pyramid.

Likewise, in Egyptian cosmogony, the pyramidion, or ben-ben stone, emerged from the depths of the Nun (the chaotic abyss of uncreated waters), as a vessel, bringing Siddhas who were known as Gods of ancient Egypt.

So it turns out that the pyramid was conceived as a machine for manifesting Gods! Colosses machines of power and immortality, gigantic chemical calderies, from which come forth adepts transmuted by the stone of cold fire, Gods.

In this sense, with the initiate being inside the pyramid, completely out of sync with space-time, the pyramid maintained an esoteric-secret archimonic functionality.

It is thus understandable that, being a vehicle to the abode of the gods, the pyramid was a stone construction of the secrets of the Egyptian Book of the Dead.

For, in addition, in pyramid pyramid hieroglyphic figures and in hermetically sealed enclosures, the ancient record of the ancient initiatory wisdom of Toth-Hermes is preserved. Name and term which designates not only the god of wisdom Thoth, the bearer of the serpentine caduceus, but also a whole secret collegium of initiates who belong to the successor lineage of Thoth.

Some occultists have referred to a certain underground chamber beneath the sphinx, which they say contains records of the lost Atlantis.

Needless to say, all official archaeohistorical research has denied and rejected this, as well as anything that might contradict official history.

The adepts or initiates of ancient Egypt knew the secret of the hieroglyphs, Medu-neteru , arabesque symbols to be used as geometrical projections of power, similar to the yantras, being activated and directed by the power of the secret or occult word. In such a sense the initiate had such a

power of the word, that whatever he said could be understood as reality, without spatio-temporal limits, and was thus known as Maa-kheru, or "the lord of the voice".

This is analogous to certain initiates of ancient India, who, from the mastery of the Vishudha chakra, located at the level of the throat, whatever they ruled, was regarded as reality.

This is one of the meanings of the Vasuki snake coiled around Shiva's neck, since the chemical mutation caused by the snake's venom and antidote allows a certain power to be imbued in that chakra or energy centre in the throat area, so that everything it projects in sound form (dictates, statements and affirmations) becomes concrete, taking on that subtle energetic form. settlement on the physical plane.

In addition to the knowledge of certain secret mantras, bijas that enabled them to master the phenomena of the surrounding environment.

Similarly, returning to Egypt, having been initiated into the ophidian mystery of Neter or the mystery of the serpent, the initiate (very often a pharaoh), could transfigure himself by assuming the totemic mask of such-and-such a God, assuming the same God's role and his power.

Considering the Egyptian meaning of "mer" or gravitation, there is here the secret link of the pyramid with the black, the dark, the sol that possesses the powers of supreme gravitation, emanating outwards, and sucking inwards.

The apex of the pyramid represents Atum, the dark Sol himself, who emanates the lados that make up the pyramid's angles. The four angles at the base represent the domain of the matter, the four elements. Power to be obtained by one who is liberated from his framing in matter and the spatial conditioning of the four cardinal points.

The power is then raised, represented by the triangle, the octagonal fire, towards the apex, the black soy!

Without going into the question of the enigmatic construction of the pyramids, where, suffice it to say, anti-gravity technology was used by moving the gravis, and without dwelling on the complex architectural proportions, where the measure Pi was used (which indicates that the pyramid contains the secret of the serpent), let us consider its function as an initiatory chamber.

In the so-called Cheops pyramid (which, despite its late name, is much older than the pharaoh Cheops), there are three main chambers, conventionally called the king's chamber, the queen's chamber, and the underground chamber.

In the king's chamber, a hermetically sealed and sealed (undefined) sarcophagus was found, in which, curiously enough, there was no mummy. It was not a tomb, in the usual sense of the word, but a tomb in the usual sense of the word.

The initiate would lie down in a deep trance-like state, assisted by mystical hierophants, and would unfold himself into his Ka, travelling to the abodes of his Ka and his Ka, and would be able to see his Ka, his Ka and his Ka.

the "mansion of the Gods".

After three days, and having acquired profound occult knowledge and terrible powers, he returned to the khat (physical body), where he was fully transmuted, having returned from the death. Thus embodying the mystery of Osiris.

He was thus acclaimed by the other initiates as a new Osiris, a Djedhi or transmuted immortal.

Considering the initiatory character of the pyramids, it is now more comprehensible to know that their inner chambers possess the capacity to store electromagnetic energy by means of a complex circuit, a matter which is fully covered by synarchic anthropology.

From the ritual sarcophagus, moreover, was received from either side of the pyramid, the eastern radiation of Orion, and Alpha Draconis (abode of the Draconi), representing respectively Horus and Seth, receiving and synthesising the power of both.

In the Sethite-oriented mysteries, we have that red Horus clears all obstacles, so that the initiate can access the dark power of Seth, which always remains hidden in the unnamed darkness. The secret Gnostic occults of red and black are thus presented.

In addition to its initiatory and magical-esoteric character, the pyramid structure was also used for other purposes, such as the generation and use in ancient times of thermonuclear energy and electrochemistry. A lost science today....

It is understandable then how in later times, when these mysteries were already seen, historical figures such as Napoleon, and also according to some traditions, Alexander the Great and Julius Caesar, sought a hidden power lost inside the great pyramid.

As an example of an ancestral ancestry that was then dispersed in different latitudes, suffice it to say that if one were to draw a straight line from the great pyramid to America, it would lead directly to the site of another pyramid, the so-called "pyramid of the Sol" in Mexico!

And even more astonishingly, that pyramid constructions in Egypt, China and Mexico, of different sizes, were built in latitudes built on lines of zero variation against the pole decay caused by the magnetic motion of the poles over time.

We have also concerning the mystery of the Sphinx, that according to certain records, to which some initiates have gained access through the faculty of anamnesia, at a certain time, thousands of years ago, Egypt or Khem was also the seat of the Grail, and the Grail, that is to say, the Vruna of Oricaicum, was enlaced with the Grail on the very forehead of the Sphinx.

After the fusion of this world, in its repeated circular cycles in which everything returns, Egypt possesses the ultimate key, that which remains beyond time. That is to say, the ophidic substratum.

Thus, in a temporary instance of its own prior to the cycles of repeated manifestation, as an initiatory beacon also during the periods of manifestation, and remaining beyond and outside of all that is manifested, the ancient initiatory wisdom of Egypt remains. Being the signpost of that which is not affected by time, the pyramid itself.

For as an ancient saying, well known in Egypt, goes, "Though the whole world fears time, time fears the pyramids".

The Hyperborean Reptilian State

By Christian C.

The state of "stone man" after receiving the serpentine gaze of the Gorgon, who, by means of an alchemical mutation, "drinks the blood" and infuses the healed A-mort of the Goddess, is the condition of having given up one's own cold reptilian blood!

The heart or emotional centre goes from being warm or hot to cold, which means that the emotional state of mind has been completely resigned. Hence the epithet of "man of stone".

This does not mean that emotions cannot be expressed, but that they are kept under control, and can be detached or not, as the strategy requires.

The same alchemical mutation can be activated by another type of contact with the Gorgon, such as that initiatory instance in which the Goddess gives the initiate her own green blood to drink, or also the woman who embodies the power of Pyrena. That is, the initiated Kalli/Kaullika woman who gives the kallas of her menstrual blood.

Blood which, under this initiatory consideration, is that of a serpent woman!

As the "blood of a reptile" or snake woman, it contains the chemical component that refers to Lucifer's or Gralf's smermaid (greenish-tinted smermaid, allusive to the reptile, Lucifer being the Serpent God).

Hence these Luciferian ladies are "guardians of the Grace".

This kaias/eixir enables the awakening of the Minne or blood memory, with respect to the ophidian reptile aspect of the Siddhas in the Origin, after having entered this world through the gate of Venus.

And this Minne, has a double aspect: On the one hand the essential passion of the Great Ancestor, which came back after the confusion, to the reversion of the gnostic glances of the "sphere spirit", and on the other hand the memory of blood allude to the Vril, or absolute powerlessness.

Vril which, attention, is the runic or runic expression of the very Lady of the Origin, of every Hyperborean, the Hyperborean woman in this world being, on the other hand, pure rune or incarnated Vril.

This being so, the avatar aspect in the Venusian origin of the Masculine hyperborean spirit is that of the lagarth Man, and that of the hyperborean lady, the Serpent Woman.

Minne is therefore expressed by a reptile.

From the exoteric meaning, a first level of meaning refers to the Tartessian amphibet, after their strategic alliance with the Lydians, in order to protect themselves from a dangerous Phoenician invasion.

However, from the esoteric point of view, and at a deeper level of meaning, these serpents refer to the bijas or primordial sounds, used at the beginning of the cosmic manifestation by the demiurge, but they are bijas that can also be used from a hyperborean resignification, in accordance with the ancestral kabala kabala acústica atlante.

On a deeper level of meaning, these serpents, in addition to the Tartessian alphabet and the primordial bijas, allude to the 13 + 3 runes, and the original pair, or as an initiatory reference to the original pair, Liith and Lucifer.

The reptile aspect, or the "lagarto men" (the highly oblique matrinal extreme of the design The Siddhas, for strategic reasons, take it upon themselves to maintain a hostile relationship with the Siddhas.

surrounding environment (cold blood) outside the archetypal lattices of the demiurge, governed or driven by the emotional/emotional.

A reptil aspect, which is, let us understand, an avatar of each Siddha in the Origin.

It was a matter of entering the world of the demiurge, but without being captured by it, maintaining the Vril itself. Hence the analogical mode of the "sphere spirit", or closed in on itself, and the reptil condition of the "sphere spirit". subsequently taken over.

While the "reptil" as such is a creature of this world, and ultimately an expression archetypal, is the vehicle or means chosen by the Siddhas to manifest in this world (otherwise the hyperborean spirit is completely out of all manifestation as pure spirit and Thus, the reptil is that state closest to the Origin, given its particular biological conformation and cold blood.

Also, because of the arid and sulphurous Venusian atmosphere, reptiles being the only organic forms suitable for that environment.

If we go further back in time, before the lagarthan man, we find the saurian in a state of pure Berseker fury, as a first attempt and project of the Siddhas to manifest in this world.

Thus, the Saurian is the reptile image of the ancestral Siddhas, under a configuration of bio-logical/archetypal reptile, which caused the intentional (and mysterious to this day) extinction of its species, generated of course by the demiurge.

In the mysterious and controversial Ica Stones of Peru (Actualy denied by the infamous synarchic anthropology), one can see tallied figures of Saurians coexisting with humans...

It should be noted that after the Siddhas entered this world from the gate of Venus, it was some time before they divided into two groups or camps, becoming known as the Unknowing Siddhas, under Lucifer, and the Traitor Siddhas, in alliance with the demiurge.

In that intervening time lapse, their adopted medium of expression was that of the reptile, as it was the only way to preserve their own Vril, while interacting with this medium.

And the purpose of their initial entry or approach to the demiurgic world was that as Siddhas, they had previously perceived how the infamous demiurge would eventually plan to create a being sufficiently evolved to reflect and enchain within himself an infinite Self, which would motorise through its voilitive force, the entelequial development of the Pasu to the Manu.

With what aim? To imitatively recreate the uncreated world in matter by adding the essential component of the spirit or Vril.

It is under this terrible and infamous project that some Siddhas decided to support the demiurge, while others remained faithful to the eternal spirit and the Incognoscible, being in complete disagreement with this project. For in order to execute the plan, it was necessary to betray and deceive some of their peers.

Recall that after the operation of the genetic key operated by the traitor Siddhas, the Pasu mutates into a Virya, after receiving the reptilian gene.

And it is only after this reptilian gene that the psychic structure becomes able, through the symbol of origin in the astral blood, to reflect a lost self.

It is at this point in history that Cro-Magnon arises, which, in addition to being the prototype of the white race, occults, after its appearance, "the scales of the reptile", or the ophidian legate.

It is from this "Manu reptilian" aspect that, after the sexual mixture with the race of hominids, the symbol of origin in the blood appears, a symbol that allows us to reflect a vector or gaze of an Ego.

But the same symbol, too, if it is recognised from pure blood, turns into the Iship of liberation.

Thus the traitor Siddhas, in order to prevent this from happening, planned that the primordial reptile structure should be covered by other psychic structures.

So the primordial reptilian brain, or paleocerebrum, or Archicephalon, had to be covered by other layers, such as the mammalian brain, or limbic system, and eventually from rationality, the rational brain, or neocortex.

That is the purpose in which the new race, now lost Virya, would possess one double nature, and two essential matrices: the womb of the hominid Pasu, with its falling blood, and the cold-blooded reptilian womb.

However, in order to recover the Minne, and to access the symbol of the origin, it is necessary to "retrace the steps", or to go back in reverse to the evolutive process.

So, by re-signifying the emotional and rational, and using them according to one's own strategy, one must go up the river of blood in reverse, until one reaches the pure reptile essence, liberating the power of the Archicephaly!

This plenous access to the pure reptil aspect in oriented form is identical to the Tau point, since it is at this point (the first tetrarch of the labyrinth) that the I was first reflected in the I symbol. origin, a symbol bearing the reptil image of the origin.

It is thus that, llegar to the origin or Tau point, and eventually to the Selbst, or the Self of the infinite Self, it is impossible to have attained this reptil condition, from pure blood in the Minne.

And to avoid any reminiscence of the reptilian origin, the treacherous Siddhas hid their reptilian aspect, camouflaging themselves with an avian component, thus giving rise to the winged forms of the angels, but behind the bird's matrix lies the reptilian essence.

In this way the traitor Siddhas have remained in this world, preserving their own Vril, but not reversing themselves, and at the same time effecting a great mutation and transformation in the surrounding environment, affecting several species, a sinister operation known as the Ilave Kalachakra.

In contrast, the Siddhas leave, preserved their reptile aspect, and moved to other dimensional coordinates, to the subterranean world of Agartha.

It must be repeated, however, that both the Siddhas and traitors possess a reptilian matrix, only that some made the genetic clave by copulating with the then race of hominids, and others isolated themselves archemonically in Agartha, the abode of the Siddhas.

In the first case, the emergence of the blanca race and subtypes effectively has a reptil matrix, originating from a Manu Reptil.

Likewise, the Hebrew race, as a collective psychic unfolding of the demiurge, has as its prototype or Manu an aspect of the demiurge, known as Adam Kadmon.

In the case of the Agarthan Siddhas of Agartha, they have advanced genetic engineering technology to isolate the reptile genome and expand it through donation.

Of the various types of manifestations and interactions in this world, three main matrices stand out: reptilian, avian and mammalian.

Thus, it can be said that the lost Virya emerges as a hybrid of hominid/ape and reptile, and the sinarca initiate obtains his entityhood through the archetypal/esoteric combination of the aspects mammal and bird.

And the treacherous Siddha camouflages or hides his reptile aspect with the bird-like aspect.

More so the Siddhas leales preserve and maintain their pure reptile aspect without admixture. From this comes the ancient memory and tradition in the Mythos of the serpent Lucifer.

The snake, which, despite the distorted Biblical story, was nevertheless a snake with legs, since the demiurge's curse on the snake in this myth was that in adelante "had to crawl...."

This story rightly seeks to hide the serpentine aspect of Lucifer, for what is an Igarthus but a serpent with legs?

This effectively takes us back to the lagarthus men of the Luciferian star Venus, led by Lucifer.

All this indicates that on the path of return to Origin, the pure reptile essence of the Archicephalus or primordial brain must be sought, making the ape-like Iado the ape.

Moreover, a timely clarification in this instance is that the traitor Siddhas are hiding their But it is different in the case of a snake that is smoked or with wings, as in the case of the Siddha Quetzalcoatl, undoubtedly another memory of blood, in this case of the people. Tolteca, of Lucifer, as Nimrod refers to in Historia secreta de la Thulegesellschaft.

This is so, since at the matricial end of the snake, corresponding to the aspect of the lagarthus men, the configuration also includes the ability to vote, i.e. a snake with legs (lagarthus) and wings,

Indeed, if a Siddha wanted to, he could fly out of this world, out of this world, into Hyperborea.

The initiatory path oriented towards liberation and origin requires passing through the alchemical stage of Nigredo or the work to the black (to control the "black" or hominid). Then, the abyss or finger is reached, when the scales of the snake begin to whiten. That is to say, it reaches the point of cold-blooded reptilianism, which is the work of the bianco, or finger.

And finally, after the falling blood of the mammalian ape, and the cold blood of the reptile, one can reach the runic state, which is the very essence of the "sphere spirit", a stage known as Rubedo, or Rubedo. culmination of alchemical work.

In the first hyperborean initiation, the Self is isolated in the Odal Archimedean, the soul subject being resigned, which effectively precludes having passed through Nigredo.

Further above the rune Odal is the rune Tyr, thus forming the rune Tirodal. This rune Tyr, above Odal, oriented upwards, also represents the resurgence of the Self, or Abedo.

Further, the Self, isolated from the Odal archimedean, in the Tau plaza, can, by means of the initiatory caracol scase, gain access to the Origin or Tau point.

Instance, which, as previously mentioned, allows access to the reptil record of origin.

Then, in the second initiation, by means of the non-logical bridge, or the infinite skyscraper, the *Selbst* can actually be reached, in the realm of the infinite Self.

Thus, at this stage, in this transition, the reptilian aspect has certainly already acquired alas alas Quetzalcoatl, allowing it to "vote" for the *Selbst*.

Finally, having reached the *Selbst*, the reversion of the spirit sphere can then be subsequently consummated, returning to normality.

Moreover, if it chooses to remain in this area for strategic reasons, it can then mutate. It is a mutation of the microcosm (where the lost self used to dwell) into a body of Vraja, which is a body of Vril, or a "reptil scaly" body. Let us translate the initiatory meaning of the latter: it is a mutation which enables one to acquire initiatory-reptilian properties, suitable for the fine bath, i.e., cold blood, heart of stone, "hard" or invincible body, and scaly (with the capacity for

camouflage themselves or be invisible from the outside), and like the saurian ancestor, pure hostility, pure Berseker fury.

The Hyperborean Reptilian State - Part Two

By Christian C.

It can be seen in the work of Nirmrod de Rosario how the serpent and the dragon are sometimes alluded to, i.e.

The references are to ophidian configurations, either to refer to the demiurge and his infamous work, or to Lucifer, the Grail and the Aeolian Siddhas. Let us look at some examples of both cases in the work "The Mystery of Belicena Villca" to establish the above comparison:

"The Liberator Gods, who in this were as terrible as the mythical Creator God Captivator of Spirits, only attended, as was said, to those who had the will to return to the Origin and exhibited an orientation towards the Origin; to such willing spirits, the Gods said: "You have lost the Origin and are a prisoner of the serpent: with the Sign of the Origin, understand the serpent, and you will be free again in the Origin!". MBV

"Don't be afraid son," said the old man called Naaseno in Arabic. No one will harm you here. You are an envoy of the Serpent God, Ophis-Lucifer whom we serve. The Sign you bear marked for His glory proves it."

"Initiates of the Liberating Serpent! Followers of the Serpent of Uncreated Light! Worshippers of the Avenging Serpent! Behold the Bearer of the Sign of Origin! He who can understand the Serpent with His Sign; he who can obtain the Highest Wisdom that is given to the Man of Clay to know! Within this Divine child, in the womb of the eternal Spirit, is present the Sign of the Enemy of the Creator and of Creation, the Symbol of the Origin of our God and of all spirits imprisoned in Matter. And that Symbol of the Origin has manifested itself in the Sign that we, and no one else, have been able to see: Divine child; he may understand the Serpent from within! but we, thanks to him, thanks to his Delivering Sign, have understood it outside, and nothing can stop us now!"

It is in the Gral, the essence of the Luciferian reference where the symbolism and comparison with the serpent is most appreciated:

"It will be difficult for anyone to imagine the marvellous spectacle of the Grail descending into the seven hells. Perhaps if one thinks of a Green Thunderbolt, of blinding brilliance and gnostic influence on the seer, before whom the Demons turn their fierce faces, frightened with horror; a Thunderbolt that, like the reaping blade of an inventive Sword, goes tearing through the four hundred worlds of Deception, seeking the Heart of the

Enemy; a Green Vicerous Serpent, bearing between its teeth the Fruit of Truth, until then denied and hidden; if one thinks of the Thunderbolt, the Sword, the Fruit, the Serpent, one may thus be able to intuit what happened at that crucial moment when Truth was brought within reach of the captive Spirits".

The consideration of the "forbidden fruit", which the folklore has mythically represented as an apple, is also approached from both perspectives. Let us look at the following two extracts:

"O Lucifer, give us the strength of your Green Lightning to resist the vision of the Black Face, so that we may devote to the world the apples of Primordial Treachery, and only then, O Lucifer, shall we be able to to find Lillith again and to betroth her, and then to set out again, now transmuted, on the reverse path that will lead us to your army of immortal heroes!"

Away with Kristos Lucifer, the Serpent of Paradise! Away with those who ate of the forbidden fruit: the awakened and transmuted men!"

So too, in the story of Nimrod and Princess Isa, the demiurge Enii is described in the guise of a dragon.

Moreover, we also note that when Kurt Von Suberman was introduced by Konrad Tarstein to other initiates of the Thulegesellschaft, some of them bore names such as Serpens and Draconis :

"I was introduced by Tarstein, and the Initiates greeted me kindly, but did not give their names at any time. On the contrary, they identified themselves by pseudonyms such as Aquilae, Leo, Serpens, Draconis, Corvus, Pavo, Cynkus, etc. The Asiatic said to be called "Phoenix Bird".

We must emphasise and accentuate the difference between the demiurgic ophidian or reptile aspect and the serpentine/reptile aspect of the Siddhas and Lucifer.

Not to do so would be to fall into the error of many Viryas in rejecting and anathematizing per se everything serpentine.

This being so, it is well to remember the imitative character of the demiurge with respect to Lucifer and the Siddhas.

Hence this reptil aspect is also copied to some degree by the demiurge.

Thus, in the mystery of Belicena Villca, it is clear that the serpent is to be understood as a symbol of origin.

This non-logical understanding of the serpent (from the origin) means understanding both serpentine aspects, i.e. on the one hand the dextrorotatory demiurgic serpentine aspect (where the serpent represents the greatest possible knowledge for mud man, Design contained in the 22 primordial bijas or sounds and the 10 archetypes of manifestation of the One).

And here we have a draconic aspect of the demiurge, with a reptilian character. Either a draconic figure, (e.g. in the story of Nimrod, where the disincarnated princess Isa is the head of the dragon Enii), or it is also sometimes referred to in ancient Gnostic texts as a serpent form with the head of an leon.

On the other hand, the serpentine aspect levogyrous, which in inverse movement to the dextrogyrous, refers to the origin and the serpent Lucifer, must also be understood.

In one case, the demiurge, we have a carcelary aspect of the serpent. And in the other case, Lucifer, the serpentine aspect is re-signified from the Origin, being the serpent of the primordial gnosis.

The process of creation and cosmic manifestation by the demiurge is nothing more than the expression of his Vril in dextrorotatory form, and to this is added later also the voitive force of the hyperborean spirits in chains, under the disorientated aspect of the lost Self.

Thus, the understanding of the serpent with the symbol of origin, a non-logical ophidic understanding, makes it impossible to understand both the dextrogynous and the idiogynous.

These two movements are expressed by the dextrological Swastika, as well as the levogira respectively, and the understanding of both is synthesised in the oblicua or inclined Swastika, which was carried by the Third Reich.

It is precisely for this reason that this Swastika of the Third Reich also featured the 3 colours of the work alchemy. Black (Nigredo), white (Albedo), and red (Rubedo).

Returning to the aspect of the serpent design, it alludes to the way the serpent design expresses and behaves. energy, and all energetic variations (hence the undulating or serpentine oscillatory motion of energy waves, or even the heichoidal motion of the DNA double helix, which resembles a caduceus).

This serpentine/senoidal energetic movement obeys the demiurgic logos, and its representation in the Microcosm is the serpentine logos Kundaini.

The serpent is then, in the demiurgic realm, an ley or code/logarithm, which governs the dual aspects (hence the dual or sine movement), such as masculine and feminine, day and night, up and down, inside and outside, etc, etc, etc.

This demiurgic serpentine design (which is subordinated to the caracal design, which governs the entire entheequial evolutionary process of the entities), has its organic representation in the world of forms in the reptile animal, expressed in a wide range of archetypal matrices, ranging from the common serpent to its entheequia, which is in this realm the serpent god of design (as an extreme ubiquitous matrix), in the guise of a living caduceus, and with all its ornamentation.

On the other hand we have the lagarthus, which itself is a more compact aspect of the snake (a snake that has legs).

In a most obvious matrixic extreme, the "lagarth man" is an aspect of hyperborean manifestation, of complete autonomy, an aspect that was assumed by both Lucifer and the Siddhas, from the Origin.

And in this case, the lagarto is the serpentine/senoid of the Siddhas, their luciferic Vox, as opposed to the demiurgic logos.

Beyond the serpent, and the lizard, we have the dragon, which is an even more pitiful ophidian expression, being a winged ophidian! This is a symbol of Siddhas among Siddhas.

Moreover, they can be Siddhas leales, luciferic dragons, or even the demiuurge himself and his rulers. Both because of their imitative and copying character, and in order to hold the power to of these reptilian matrices, in hybridisation with other aspects (such as the demiuurge in the guise of a serpent with the head of an aeon).

The power and mastery of the archetypal web, without being subject to illusion, is possible only from the reptile state, which is the primordial, cold-blooded matrix, and without falling prey to the animic, thus that this aspect is assumed by Lucifer and the aeolian Siddhas, as well as by the demiuurge and his rulers, and the traitor Siddhas.

At this point it is appropriate to recall the dinosaurs, one of the first irruptions of the Siddhas incarnating on this plane.

Hence its "anti-aesthetic" form conforms to demiurgic canons of beauty, and its hostility to the surrounding environment.

Saurians, who, beware, had their origin of manifestation from the gate of Venus!

All these ophidian aspects are scales of the symbol of the Serpent, the symbol of origin, since they refer, as can be traced in the memory of blood or Minne, to the primordial aspects manifested by the Siddhas (both aeal and traitorous) from the origin.

Reptilian typologies vary widely as is well known (as archetypal matrices, some being better known, others more obscure), with terrestrial reptiles not having the same connotations as aquatic or aerial ones.

And so it is with dragons, which are also winged reptiles.

The colours of these dragons also have different symbolism and meanings. The green dragon refers to the symbol of origin and the Vril, used both in the dextrorotatory (demiurgic) and the evirogyric (iuciferic) form, the created as well as the uncreated, nature in one case, and the pure geometry beyond the time and space of this world in the other. These two expressions of the Vril/symbol of the origin, consequently delineate the path of theciferic left hand (levogyric), and the path of the right dextrorotatory (demiurgic).

The black dragon (precisely because it is the black color that absorbs and dissolves all the other colors and forms of this plane) refers to Lucifer, while the red dragon alludes to the essence of passion.

In the case of the initiate or sinarca adept, his purpose is to awaken and raise the kundaini serpent (demiurgic logos in the Microcosm), to unite and merge with his God,

Under this yogic/serpentine path, the kundaini serpent also "acquires alas", but in this case, seeking to reach the One.

The Hyperborean initiate, on the other hand, may wish to take advantage of this logos/kundaini aspect, from the left wet way, solely in terms of evoking Lilith, and going up the river of pure blood to reach the Great Ancestor.

And in this case, of course, Lilith is the snake woman, and the Great Ancestor, "Anir", the primordial reptile aspect

Although he possesses the Vril, there is also the "essential passion" by which his disorientation was consummated.

("Anir" or the great ancestor has a double meaning, since it refers on the one hand to the analogical mode of the reversed "sphere-spirit" and on the other to the analogy of the head of the twisted giant, as well as to the "avatar" or reptil projection incarnate of the Siddha, The important thing to note here is that therein lies, from the symbol of origin, the key of the Vril, and the essential passion).

The hyperborean initiate may also at times allow the activation of the kundaini serpent, to harness its energetic caudal, resigning and reorienting it, but without ever releasing the crown chakra into fusion with the One.

This re-signified serpentine aspect, then, is no longer kundaini, but the "lagarto" aspect and potency that ascends through the spine.

Under the above premises, it is now more clearly understood why in many Hyperborean myths there are warriors or Viryas, who fight a serpent or dragon, e.g. Sigfried and Fafnir, Apoio and the Python, the Christianised version of St. George and the dragon, etc. (These myths also have other levels of meaning, which can be treated separately from the subject here).

After slaying this reptile creature, the warrior/kabbalist drinks or bathes in the dragon's blood, which then becomes a "medicine", like the antidote for the snake's venom.

His immortal body of Vraja, the body of Vril, has been shaped, robbing the demiurge of his own substance, and he has become a "dragon's head", covered with a draconic armour.
(Vril/logos demiurgic), now transmuted.

Here, in the esoteric interpretation of the myth, it is seen that the warrior has fought the demiurgic reptii/dragon, absorbing its power (blood/venom), transmuting it, and forming from that essence a reptii structure or body fit to manifest itself in this world, fully liberated and plen into autonomous power.

Thus, one has gone from being "snake-charmed" to being a snake-charmer, and holding a reptile aspect, which is identical to that of the Siddhas in origin.

Returning to the initial pantheon, on the one hand we have the snake with which the evolutive pan is created. On the one hand, there is the circuit (caracal design) of the demiurge, and on the other hand, the serpent with which one orients oneself towards Gnosis and Origin, i.e., the Lucifer Serpent!

Not to be omitted at this point is the infamous purpose of the synarchist propaganda that anathematises all that is

"reptilian thus pursuing the goal of hiding the Hyperborean reptile secret, in the same way that the Judaeo-Christian tradition and the Judaeo-Christian Church for centuries anathematized and demonized the figure of the serpent, distorting its meaning in the Biblical myth of Eden, in order to prevent the Viryas from accessing the forbidden fruit of Gnosis, opening their eyes, and becoming Gods again, as they always were in the Origin.

Evoking that lost message of the much distorted myth of Eden, of the Ancient Serpent, Lucifer: Eritis Sicut dii scientes bonum et malum, "Thou shalt be like God, conscious of good and evil".

The Ear and the Acoustic Reverberation of the Snake

By Christian C.

The complex structure of the human ear is evidence of the link between the human ear and the reptilian ancestry, specifically the agouti, a link that has been sought to be avoided by all means, by inventing the so-called "lost slabon".

Let us remember that at the beginning of time, and prior to the enchainment of the Hyperborean spirits, we had in the world for one side that demiurgic essay of the Pasu, as a race of hominid matrix.

And on the other hand, the visit of the Hyperborean Siddhas to this world, assuming the aspect of lagarthic men, and encountering that test or trial of the Pasu.

After the intervention of the genetic clave, in which a group of Siddhas (the traitors) i n t e r b r e e d with the Pasu race, the hominid-Pasu mutates, acquiring the reptile gene and DNA.

Under this mutation, some physiological, climatic, chemical and geo-logical changes take place, as well as the appearance of new species (e.g. representative of the instance of the The two sides of the chain are the birds, bio-logically accompanying the sequence of the occultation of the traitor Siddhas of their reptile aspect, assuming "alas").

Among the physio-logical changes affecting the microcosm of the Pasu, now mutated into a Virya after the accession of the lost Self of a hyperborean spirit, came the continuous expression of the right hand (alluding both to spiritual enchainment and to the secret of its liberation) in the now five-fingered hand, where the thumb and forefinger continually point to the right hand.

So too, the conformation of the pineal ganglion, the remnant of a former third eye, the incusion of a reptile-like reptile-like, RH-negative blood type, and the actual structure of the human ear as it is known today.

To differentiate between the mammalian type and the reptilian type, we have that in the mammalian dento-buccal structure, a so-called dento-squamous articulation is maintained, because it articulates precisely between the so-called dentition and the squamous bone.

Meanwhile, reptiles have several types of teeth, such as dentary, articular, and angular, maintaining an articulation between the square bone and the articular bone, or square articular articulation.

Although the lost Virya, and its currently visible microcosm, is dominated by the mammalian aspect, as the dominant hominid matrix, descended from the Pasu, the reptile aspect is also preserved in aspects of human physiology, such as the specific case of the human ear.

Since the intervention of the genetic key consisted in the resignation of the spiral sign of the Pasu (a sign representative of the matrix functions of the evolutive development of the caracal design) with the symbol of the origin, such resignation allowed the organic actualisation of the affected spiral matrix, as seen in the spiral of the coccyx in the ear.

This is the reason why awakened Siddhas and Viryas perceive the sign of the origin in other Viryas, at the height of the human ear, for it is there that the above-mentioned resignation is organically passed on.

On the other hand, the middle ear bones in the ossicular chain, such as the malleus, incus and stapes, have evolved from the articular system of reptiles, while the angular has evolved into the eardrum of the ear.

These ossicles functioning to the acoustic transmission, derive from the dental system of the reptiles, and in the archetypal-organic conformation operated (where the resignation of the sign Pasu with the symbol of the origin contributed to the evolutive plan devised by the Demiurge), this dental-acoustic set-up was structured as representative of the hungry design of the Demiurge.

So too, the tympanum is derived from the angular of the reptiles, named after the angular it forms in the infero-posterior jaw of the reptiles.

Further, an awakened Virya, who resonates the vox or bija of the Great Ancestor (which is equivalent to "listening to the serpent" in the blood), can eventually gain access to the secret reptile of the right anguish by being structured in the tympanum.

The form of the labyrinth is also seen nucleated or represented in the ear.

The proof that this organic conformation was due to genetic mutation (genetic clave) and not to a Darwinian type of evolution is that species halfway between the reptil and the mammal, such as Cinodon (e.g., Brasiliterius or Brasiliodon) do not have these bones of the middle ear, which is indicative of a certain "health" of the species, as far as organic actualisation is concerned. This was, we repeat, due to an external or extraterrestrial intervention, operated by the traitor Siddhas, by means of the genetic key.

In the text "The Red World of Scorpio", we find more initiatory claves of this theme, in relation to the alchemical transmutation of the Virya in his awakening and orientation to the Origin:

Menstrual blood gushes forth infused by the "Lunar Phases" and renders the woman infectious, such a condition institutes a sign of death in that blood, which refers to the idea of a blood that if flowing through the veins of an Initiate, would only produce a "Son of Death", a "Kaput Niger", a "Virya", a "Kaput Niger", a "Kaput Niger". Awakened", a "Blanca Stone Child", never created life, thus being a reference to that moment when "WE KNOW TIME" under the "Sol of Scorpio".

This fact is proof of the possibility that the woman has of "healing and curing", of neutralising and immobilising the "Archetypal Poison" that moves in her blood, it could be said that we are dealing with the presence of an "ANTIDOTE" of effect

For this reason, because of this NATURAL IMPURE condition of the woman, she is not allowed to officiate as a "PRIEST IN THE CRYSTICAL MYSTERY OF TRANSUBSTANTIATION"; in pleno ritual this condition of The Officiant would have devastating effects for the Chaste, since the wine Far from becoming the "Blood of Christ", it would become "Black Blood", "Pure Blood", "Congealed Blood", "Menstruation Cup or Black Blood".

A suitably oriented man seeks this as immovability in his blood, of the "HEAVENLY POISON" which the different "ONTIC REGISTERS", which the Apis Melificas, produce as an effect of their structural influence on the "Acting Conscious Subject", obviously this "Immovability Effect" is linked to the sacrifice of "Exhausting Karma", a very difficult task, since it demands an iron will to endure the conscious suffering that leads to "DIVING THE RIVER OF BLOOD TOWARDS THE CLARITY OF DIVINE INHERITANCE".

This immobilising operation of the Archetypal Poison or depletion of Karma involves a metaphysical change in the realm of blood, the generation of wax, "THE RED BOWL", the "WILL of THE INITIATED" conforms the activity product of the influence of the "Optical Registers" so that "THE MUTA JAM", from being composed of "Apis Melificas" to being composed of "Apis Cerificas", which stretch the Wax in the Blood, generating "THE PANAL OF RED WAX THAT IMMOBILISES THE POISON HONEY", allowing to intuit in the ambit of a "Proper or Transverse Time" product of the Strategic Encirclement that defines "The Archemonic Technique", the path to take in each crossroads of the Labyrinth. The "Evolutive Spiral of the Passover" with the RUNES OF ORIGIN, which is again situated in the spiral of the structure of the human ear, where the acoustic context provides the possibility of recording the Red Wax in a single instant, as a resonant effect of a "Sound or Bija", which would be equivalent to the "VOICE OF THE GREAT PREVIOUS HYPERBOREUM", as we listen to it after the moment in which we knew time under the Scorpio Sun.

"ANTIDOTE", "RED WAX", "HONEYCOMB IN THE EAR".

The extract from the text quoted above shows how, in the chemical transmutation of the Virya, the assistance of the oriented and awakened woman and her menstrual kalas play an essential role.

This kalas, highly valued in the Kaula tradition, is so powerful that it can neutralise the entire structure of soul and karmic conditioning, a structure which is revealed in the actualisation of innumerable ontic registers found in the microcosm of the Virya.

And the fact is that such blood or menstrual kalas is the blood of the serpent, since the Virya-oriented woman, and even the Kali woman who is not conscious of being so, in such an instance embodies the power of the Goddess.

Snake.

The link between luna, woman and serpent has also been ancestrally pointed out in folklore and myth, and this is why menstrual blood, infused by luna, manifests itself in cycles.

around 28 days, a cycle that refers not only to the lunar, but also has its correspondence in the 28 years of the serpent!

The Power from the Hyperborean Wisdom

By Christian C.

The editorial created by the Pontiff Nimrod of Rosario, with its representative emblem, the Kraken, or ancestor sea monster in the guise of a gigantic body, signals to the awakened Virya a secret of that sea monster, which lies in unknown depths.

We have the manifestation of the polpo at the beginning of time (recharged time, after the kalachakra), which is why it has "fallen asleep" in the depths of the unconscious.

This concept has been expressed by Lovecraft, in the Cthulhu myths, which refers back to and parallels the Lizard in the deep waters of the unconscious. In both cases it is an allusion to the power of the reptilian brain.

The inclusion of reptiloid aspects in Cthulhu, with dragon-like characteristics, and of the Deep Ones as having similarly reptile traits, are evidence of the above link.

For example, in H.P. Lovecraft's The Shadow over Innsmouth, the description of Captain Marsh's daughter, who is said to resemble a reptile.

Or to cite a more concrete reference, the description given by the same author in the story On the Walls of Erix, where a strange race of lagarthus men on Venus possess tentacles in their pectorales.

Tentacles are in this mythical context analogous to snakes.

And just as in the 16 primordial serpents (to which in the Pyrena talla two more serpents would be added, allusive to the pair of origin), in the archetypal actualisation under the mythical frame, there are also two opposing positions, these tentacles/serpents being representative of the symbol of origin, the two positions being here the mirror image of the original couple.

The ornamentation halled in Lambayeque, Peru, of the Lord of Sipan, as a crown and pectoral, exhibits serpentine-headed body tentacles. This is a precise indication of the serpentine aspect as a culmination of the esoteric expression of the body and its tentacles. This is undoubtedly where the secret of the serpent is hidden.

The eight tentacles refer on the one hand to the resignation of the double quadrangularity that in the quadruple psychic structure of the Labreix path (the 4 enclosures or tetrarchs of each instance in the Labreix path), a double resignation must be made.

The ego is then able to orient itself in terms of the two acts or sequences of its original misdirection (reversion of the abstract ego or sphere spirit, and later reflection of the infinite ego in the symbol of the origin).

Hence also the suggested semiotic linking of the 8 with the infinite, which under this consideration is alusive not to the potential Infinite, but to the actual Infinite.

On the other hand, given the organic manifestation of the body as an archetypal expression of the argument of the spirit self that has been lost since its first instance in this world, it also reflects the hungry design of the demiurge, insofar as the digestive system of the body is the same sphincter through which it eats and excretes, which has its correspondence in the archetypal demiurgic unfolding, and the subsequent reabsorption or phagocytosis, in each inner cycle of kalpa and pralaya.

And while there is a demiurgic "hunger" or craving, which the lost self takes as its own (due to the confusion of being subsumed in the conscious subject), there is also an "infinite hunger", proper to the self in its infinite dimension as the awakened self in the *Selbst*, or the *Self* of the infinite self.

This has its figuration in the "polpo", whose peak mythically delimits with the primordial ocean of infinite milk, in order to feed the "polpo", which here is a figuration of the stone child, the *lagarto* child!

Such an ocean of milk, by its infinite dimension, necessarily exceeds and surpasses the demiurgic archetypal world.

This is how we understand the stone child, or the pope, and the representation of the virgin of Agartha as "the virgin of the pope", an artistic representation which, consciously or unconsciously, has also been cannibalised. This artistic representation, which consciously or unconsciously, has also been cannibalised.

The marine aspect of the power and the sea has also been terribly confused, and perhaps intentionally, by some, with that symbol Ichthus of the fish, attributed to the early Christians. Suffice it to note that in demiurgic cults, such as Christianity, it is neither maintained nor expresses the essential hostility to the created world, as if it is held in opposition by Cthulhu and the deep ones.

That Christianity has adopted the symbol of the fish is due to the fact that its argumental history took place under the constellation of Pisces, to the analogy of the fisherman and his prayers under the evangelizing proselitistic mentality, and to an allusion to the monad of the Pasu, who was once a fish in a lunar sphere, thus holding, under all these considerations, the semiotic expression of the design of the Pasu, and to an allusion to the monad of the Pasu, who was once a fish in a lunar sphere, thus holding, under all these considerations, the semiotic expression of the demiurgic design.

But it has no relation to the so-called hybrids, known as the race of the Deep Ones, nor to Cthulhu, who has manifested himself in a purely hostile essence to the demiurgic world.

On the other hand, Christianity, and the whole demiurgic structure, has always derived and imitated principles and symbols that are not its own, adapting them as a slice aspect of the original scheme, in its own context.

It is worth remembering that in the case of Cthulhu, he is not merely a "pope" but has draconic features. And in the case of the race of the Deep Ones, they are not merely "men" either. "fish", as they are sometimes called, but there is also a reptile-like appearance in their physiognomy, as in the previously cited case of Captain Marsh's daughter in *The Shadow over Innsmouth*.

In H.P. Lovecraft's story *The Monarch*, we find that in the underground city of K'n-yan, Cthulhu and Yig, the Serpent God, appear several times together, both looking at each other, one at the other, and the other at the other. opposite each other. Lovecraft's link here between the body and the reptile could not be more conspicuous.

Of course, we also find in the polpe a polpe aspect as a demiurgic replic, which assumes these aspects, from a demiurgic resignification.

Thus it can be seen in this sense that the 8 tentacles of the body each function like a brain of their own, and the 8 form One. In the same way, each tentacle is like an "eye", thus seeing everything.

But this demiurgic replic aspect should not be confused with the Kraken, of hyperborean symbology, as set out above.

Thus, in this sense, the Kraken scheme that Nimrod de Rosario took on for the publishing of his books should be appreciated with a highly initiatory implicacy.

It should also be noted that the representation of the pole also alludes to the charismatic link between a chief Siddha of the Hyperboreans, and a group of Viryas, charismatically nurtured around him, in a kind of nexus that can be categorised here as a pole and its tentacles.

And finally, from the Hyperborean Wisdom, it is said that the constellation of the PoWeR, in the eastern hemisphere (ruling from Antarctica where there are Siddhas present as well as a gateway to the world of Agartha) will be the determining eastern configuration in the final bathalla, and that two The southern cross is as constricted as the eyes of the pole.

The Secret of the Lagrgal Order

By Christian C.

In the sixth volume of Foundations of the Hyperborean Wisdom, the Pontiff Nimrod of Rosario mentions the library of the Books of Christ of Agartha, guarded by an order called "LAGRGAL".

Specifically, it is stated in this regard :

"The Custodians of the Books of Christ form an Order of Wise Warriors, known since ancient times as the Lagrgal Order, and it is stated in the Hyperborean Wisdom that only they, of all the Siddhas of Agartha, have fully understood the Mystery of Lucifer's Grace. The Siddhas Leales of the Lagrgal Order are the founders of the Order of the Tyrodian Cabaleros: THEY AUTHORISED A GROUP OF PRE-EXISTING INITIATES IN THE ARGENTINE REPUBLIC, HYPERBOREAN PONTIFFS, TO CONSULT THE "TIRODAL CRYSTAL BOOK", TO USE ITS SACRED NAME AS A RUNE. THE TWO MEN, TOGETHER, PROPOSED A MISSION TO THE ORDER, WHICH IS STATED IN THE ORDER'S CONSTITUTION. TOGETHER, THEY PROPOSED A MISSION TO THE ORDER, WHICH IS STATED IN THE "LETTER TO THE CHOSEN ONES": TO LOCATE THE CHOSEN ONES AND PREPARE THEM IN THE KNOWLEDGE OF HYPERBOREAN WISDOM TO FACE THE COMING END OF HISTORY WITH HONOUR".

The hidden and encrypted meaning of this word, LAGRGAL, is precisely that of Lagarto!

So the Lagrgal order is the order of the Lizard Men, and it is this order of Lizard Men from Agartha, which has devised the strategy of the Tyrodian order, once led by Nimrod of Rosario.

It is not only an allusion to the Igarthan men of Agartha, but Lagrgal conforms to where transposing the initial letters, LAGR, we have GRAL, and the remaining letters GAL backwards, we get LAG, i.e. Lizard.

So in LAGRGAL, we have the Gral del lagarto!

Let us remember that Lucifer is the Serpent God, and more properly, he has manifested himself in the guise of an lagartite man. And the Grail is the jewel in his crown, hence this is the hidden meaning, as the Grail of the serpent/lizard God, Lucifer.

And this order of lagarto men, Lagral, are the custodians of this initiatory knowledge, for of all the Siddhas, they are the ones who have fully understood the mystery of the Grail, of the serpent God Lucifer.

It is worth remembering the identity between Agartha and Venus, as is well referred to in The Mystery of Belicena Villca:

"Inverse to what was at La Brea, on Mount Elbruz there was a Way to Agartha, or to Venus, which is the same thing."

So, as Agartha is Venus, from the Hyperborean and Luciferian, so the Siddhas of Agartha are the Lizard Men of Venus.

Here we have several meanings in the same obvious plane that refer to the Origin: the Hyperborean Siddhas, or lagarthic men of Venus and the Gracefulness of Grace, since Venus has been known since ancient times as the green world, a concept also shared by the lagartos, and the luciferian Gracefulness of Grace.

Then, considering Venus as a hyperborean expression of Agartha, and the dimensional portal through which precisely the Siddhas entered this world, we have that there has also been a reptilar representation of Venus, as indicative of the lagartan Siddhas and Origin.

Venus being "the green pantheon ancestor", its sulphurous atmosphere conveys a certain reddish tinge, thus gnostically capturing the hyperborean image of a green lagarthus with a red crest!

The Grail, as a "Luciferian jewel" that allows one to orientate oneself to the Origin, also has the figurative image of a green serpent (an aspect reminiscent of Quetzalcoatl, as a "Smoky Serpent"), of a green ray, a sword, and the forbidden fruit of truth that the serpent carries, that fruit offered ancestrally by the Serpent, Lucifer!

Again, we refer to the mystery of Belicena Vilca, to validate and certify what is stated here:

"It will be difficult for anyone to imagine the marvellous spectacle of the Grail descending into the seven hells. Perhaps if one thinks of a Green Thunderbolt, of blinding brilliance and gnostic influence on the seer, before whom the Demons turn their fierce faces, frightened with horror; a Thunderbolt that, like the reaping blade of an inventive Sword, goes tearing through the four hundred worlds of Deception, seeking the Heart of the

Enemy; a Green Vicerous Serpent, bearing between its teeth the Fruit of Truth, until then denied and hidden; if one thinks of the Thunderbolt, the Sword, the Fruit, the Serpent, it is perhaps thus possible to intuit what happened at that crucial moment when Truth was brought within reach of the captive spirits. Yes, because since the Grail settled on the Vruna of Oricalco, the Arbor of Science was placed within the reach of those who, utterly confused, lived in Hell believing that they were in the grip of the serpent.

Henceforth they could eat its fruit and their eyes would be opened! Aye for Kristos Lucifer, the Serpent of Paradise! Aye for those who ate of the forbidden Fruit: the awakened and transmuted men!"

Then, in LAGR GAL, we have the L for Lizard, both at the beginning and at the end, which refers to the obvious truth that the Siddhas have entered this world as Lizards, and it is in this reptile aspect, again as Lizards, our return to Origin.

On the other hand, L is a semiotic expression of the right angle! And we know that the reptile brain, in its anatomical arrangement, is precisely located in the right angle.

The secret of the right angle, in front of which one has to stand in a spaced position (the brain is located at the back of the skull, and "in a spaced position" here also means in the opposite direction to the direction of the transcendent demiurgic time, i.e. oriented back to the Origin), is precisely the one in which the brain is located.

secret of the reptil aspect.

For only by positioning oneself in the cold-blooded reptil, can one cease the constant quest for lost from the I through the making of sense in the entities. This making sense paradoxically loses "sense" from the reptile aspect.

Then, also in the Fundamentals of the Hyperborean Wisdom, a rune Lagrgral is mentioned, that It blocks the passage of those who do not possess, in order to gain access to the contents of the Books of Agartha, the condition of absolute vaious and Luciferic Gracious Attitude. That is, the very status of the custodians of the Books of Agartha:

"The only possibility, then, left to an Initiate to get the Custodians to grant him passage to the Books of Christ is to stand before them and display ABSOLUTE VALUE, being willing, as befits a Warrior of the Return to Origin, TO GIVE UP EVERYTHING MATERIAL, TO SURRENDER THE MICROCOSM IF NECESSARY, AND TO PRESERVE ONLY THE WILL GRACEFUL OF THE SPIRIT. With less than this valor, the Initiates will never reach the Gate of the Library of Agartha, for an INFINITE FENCE will prevent them from doing so, that is, a fence that cannot be surrounded: the Gate of the Library is, in reality, an infernal fenestra where the Rune LAGR GAL is engraved, on which the custodians project the infinite pole".

In other words, to access these hyperborean records from the Agartha Books of Christ, one must also be a Lizard!

The Secret of the Vampire

By Christian C.

The power of the blood of the vampire (the legendary descendant of Cain - son of the serpent - and Liith - the snake woman) possesses a transmuting power, which is said to be so great that anyone who has been bitten by a vampire is said to have the power of transmutation.

vampire (the kiss of the snake), and then drinks the vampire's own blood, becomes alimised and, like the vampire, an immortal being.

This "living-dead" status of the vampire imposes a dominion or power of life and death, whose mythical, symbolic and mythical referent, throughout time and in all parts of the world, has always been the snake!

This same power of transmutation and immortality is reflected in the Ka'i woman, whose mystical capacity makes her the bearer of a life-giving and restorative eixir in her own menstrual blood!

This also has its correspondence in ancient tantric and alchemical ophidian tales, in which the priestess was the bearer of a transmuting Kalas, and thus the blood flowing from her cave. The initiate or adept can be transformed by an eixir.

Hence the symbolic association between the "rose" or symbol of the female organ, with the serpent, bearing both "thorns and flowers" or the venom and blood of the serpent.

This type of woman is a carrier of a poison, which can be both deadly to some, as well as become an antidote and eixir for the more fortunate. And the "poison" is precisely in menstrual blood.

Her menstrual blood, also called the dew of Iuna in alchemy, was sometimes ingested in a ritual cup, with the energetic capacity to transform the adept.

In the very shape of the pubic veil, around the vagina as the gateway to the world of the gods, the shapes of the runes of origin can be seen, sometimes in a somewhat obscure way.

This blood of the serpent woman possesses the ability to awaken the serpent itself. It is also, since it is a blood which in that lapsus confers on the woman a condition of infecundity, a blood carrying a sign of death, which, if assumed by the adept, is capable of producing a Caput niger, or a son of death, which is the equivalent of a man of stone.

Hence also the petrifying effect of the serpent woman as Medusa, petrifying and congealing life, and arousing in the memory of blood the reptile-like arguments of origin.

Her gaze petrifies, glimpsing in her eyes the unfathomable dark abyss of death, and her menstrual kalas is a tonic that simultaneously cools the "falling blood" and kills the fallen life, while at the same time awakening and enlivening the spirit.

Thus, an enlace secret can be seen linking Lilith, the serpent, vampirism and the alchemical tantra, on a path leading to transmutation and liberation of the spirit.

The Serpentine Secret of Shiva Lucifer

By Christian C.

Shiva is undoubtedly an apelative of Lucifer himself, being very prominent in the culture of ancient India.

His abode, Mount Kaiyas, is an extremely cold and icy place, inducing the image of "the cold stone", being the cold abode where Shiva resides, accompanied by his serpents, among which the Naga Vasuki coiled on his neck stands out.

His Trishul or trident is also a weapon of the Siddhas, and in Hinduism it has multiple meanings. These three prongs of the Trishul mark his dominion over the three modes or Gunas of the material nature or Prakriti (Satva guna or goodness, raja guna or passion and Tama guna or ignorance).

Moreover, he is above the three instances of time, known as past, present, and future. And in a transcendent condition above the Ahankara (the principle of misidentification of the Self with the soul-subject), karma, and the ilusion or Maya.

In this transcendent state of complete liberation without the possibility of being infused by anything material, Shiva-Lucifer has been in a state of perfect plen existence or eternity, infinite knowledge and unlimited bliss. Aspects which have been termed in Sanskrit as Sat-Chit-Ananda.

This is the same symbolism and meaning of the 3 horizontal lines, or Tilak, with which the Shivaist sadhus mark their foreheads.

Also noteworthy is the third eye between his eyebrows (the site of the Ajña chakra, linked to the pineal gland), through which Shiva can burn to ashes and destroy the whole world.

And also his Damaru drum, which he beats rhythmically when he must perform destruction in his Tandava dance. Hence Shiva is known as Nataraja, or "The king of dance".

Its entangled head is said to contain the flow of the Ganges, which means that it dominates The flow of knowledge and the energetic-serpentine flow of multiples shaktis or potencies.

His body is also covered with ashes from the crematorium, where he is very fond of visiting and dancing, or to bestow his gift to some Sadhu-Aghori, who perform their sadhana in the cemetery, meditating on graves and corpses, and drinking from a human skull.

Thus Shiva is the source of all the siddhis or mystic powers that these Aghoris, Kapaikas, Vamacharins, Naga babas, and other sadhus possess.

Sadhus who, as followers of Shiva, sometimes deambulan completely naked and covered with ashes, like the Naga babas, and/or also carrying a trident, damaru drum, and skull as a vessel.

The meaning and symbolism of the serpent, with which Shiva is always portrayed, has various explanations, ranging from popular folklore to more esoteric explanations associated with tantra and mystical yoga.

Enumerating the main reasons attributed to the serpent, called Vasuki, around Shiva's cheetah, one may mention:

- Snakes therefore inspire fear in many people, and a deep-seated idea ingrained in the collective unconscious, associated with death. So Shiva carrying the snake on his body clearly indicates that he is free from fear and death.

The serpent has always been directly linked to forbidden wisdom, and immortality. So it is another indication of Shiva as knowing the most secret mysteries, and on the transcendental platform, beyond death and all the phenomena of this world.

Vasuki has curled 3 times around Shiva's head, suggesting that Shiva has not been under the influence of time, but possesses full mastery of time in its three phases of past, present and future.

- The Shakti or energy is always depicted as a serpent, due to the undulating, serpentine movement of the energy waves, its upward and downward movement, similar to the way a serpent is chased. Shiva possesses full mastery of the Shakti, as well as, being the perfect Yogi mode, of the ophidian power that has slumbered at the base of the spine.

When through yogic or tantric practices the serpent/agarthus awakens, it is said to ascend through the spine, undoubtedly, by means of two subtle nadis or ducts called Ida and Pingala. Thus, an image is formed as of two snakes around a third duct, Shushumna, in the centre of the column. This is like a caduceus, with a crossover of energies occurring around the central staff.

- In tantric yogic practice, it is common for various siddhis or mystical powers to be activated. These siddhis are said to distract the initiate on his path to transcendence, and as such are dangerous as snakes. This is another meaning of why Shiva is depicted with snakes all over his body, body, arms, wrists As disposing and managing these siddhis.

The snake around Shiva's neck is called Vasuki. The snakes in his ears, Padma and Pingala. The snakes in his arms, Kambala and Dhananjaya, in his tobilleras, Asvatara and Takshaka, and around his waist, Niya. All this is referred to in an ancient Sanskrit text known as the Vamana Purana.

The serpent always keeps his eyes open, and this has a link with the eye of Shiva between his eyebrows, also known to many occultists as "the eye of Lucifer", which possesses the power to destroy illusion, or maya, and stands guard over the initiate on his path to liberation.

Also, of the snakes around Shiva mentioned earlier, special emphasis is always given to Vasuki, the snake that circles around the head.

This is because Vasuki covers Shiva's throat. In the throat there is an energy centre or chakra called Vishudhi. Vishudha means filth. Whoever masters this energy centre or chakra is said to be able to filter out all the poison from outside, be it physical poison, or in the form of emotions, or in the form of emotions.

negative vibes, bad vibes, etc.

Vishudhi filtrates the poison, and the snake carries poison. The venom is distilled by becoming an antidote and an elixir....

The snake in this sense is the guardian of an ancient and secret elixir, which some tantrics and adepts of the kauai path are able to obtain through certain ganduarai segregation, through certain practices, including the intake of some Kais and the maithuna sahaja.

And this elixir has been codified in numerous myths and legends as a mixture of blood and snake venom.

It is from the snake's own venom that the antidote is distilled, and in a more refined elaboration, the chemical elixir of transmutation.

The poisonous power of the snake contains within it the power of its own cure or healing. Thus, since ancient times, some tantrics and ancestral cultures have learned the art of using the poison as an antidote, and even extracting its elixir!

But this elixir can be obtained either externally from the very substance generated by the serpent, and on another internal level, through tantric practices of kauya, through glandular segregation.

The very bite of the snake gave some shamans or priestesses the serpentine power in their own blood, and they were subsequently immune to this poison.

The contemporary case of Bill Haast, who owned a serpentarium and was bitten no less than 168 times, his blood sometimes being used for medical purposes, proves it. What is remarkable in his case is his appearance a few years ago, when he was no more than 50 years old, and now in his 90th year.

The serpentine symbols on the rod of Squiapius, or the symbol of Higeya, daughter of Squiapius, carrying the caisson with the coiled serpent, which later became the emblem of the pharmacy, indicate that the key to the healing of the poison is in the poison itself.

But there are also variations of poisons, from the chemical poison, to the more subtle poison of some negative emotions, thoughts, or vibrations. And likewise, the serpentine remedy is also on that same vibra or energetic wave, from which the antidote must be distilled.

It is told in the Puranas that when the Devas and daityas churned the ocean to obtain the amrita, or nectar of immortality, many things emerged from the ocean... But the most dangerous was the poison Hala hala, which threatened the Gods themselves.

To remedy this problem, Shiva drank the poison whole, and retained it in his throat, which turned a bluish colour, so that he was henceforth known as Nilakantha, or "the bluish-throated one".

To prevent the poison from passing from her throat, Shiva's consort, Devi, placed a snake in her neck, which thus retained the poison there without letting it pass. And the half-moon was also placed on her forehead, giving it a cooling effect.

According to another version, or perhaps in another kāpa or aeon, the snakes there also helped Shiva in drinking the poison, for which reason Shiva gratefully gave a place of honour in his body to Vasuki, the king of the Nagas.

In this episode of the churning of the ocean, it is said that the Devas, or beasts, and the Daityas, or underworld beings, used the Vasuki serpent, coiled around Mount Mandara, as a rope, pulling on one side and pulling on the other.

Here we have a direct link between the immortality, or the coming forth of the immortality and the serpent, something that is common in many traditions around the world, and well known to the alchemists.

Another version tells that at a very ancient time, the snakes were in danger of extinction, and approached Kailas, the abode of Shiva for refuge, but given Kailas's cold and heirloom condition, the snakes sought shelter in Shiva's body, who gladly accepted them, and since then, the snakes have been seeking refuge in Shiva's body. always accompany him.

Although there are more stories or "lilas", one that stands out is that Shiva was once wandering in the forest one that stands out is that Shiva was once wandering through the forest after having been deep in the forest meditating. On his way back to Mount Kaiyas, he met the wives of some Brahmins, who, seeing him naked, were aroused with intense passion and desire for him.

The Brahmin husbands of these women were very angry to hear of this and wanted to take revenge on Shiva. For this, with their mystical powers they assumed the form of a tiger, a snake, and a dwarf.

Shiva killed the tiger, put his foot around it as a garment, took the snake as a garment on his head, and put his foot on the dwarf. This depiction of the dancing Shiva, or Nataraja, is well known, and he is shown stepping on the dwarf, as well as wearing the garment of the tiger's foot and the snake.

PRAXIS BOOKS

